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ABSTRACT

This handbook draws from Howard Gardner's multiple intelligences theory and explains it through a teacher- and student-friendly acronym: SMILIES (Strategy, Musical, Intrapersonal, Linguistic, Interpersonal, Exercise and Environmental, and Spatial). The handbook helps teachers explore innovative techniques to teaching reading and writing. According to the handbook, each letter in SMILIES represents one of Gardner's eight intelligences and inspires teachers to target the intelligence with fun and clever approaches. For ease of use, the handbook is divided into three parts. Part I covers all the critical components of literacy and connects them to the SMILIES acronym. Part II provides a plethora of activities for each of Gardner's multiple intelligences. Finally, Part III offers practical advice for creating lesson plans and assessing students' reading and writing skills. All three sections include ready-to-use blacklines. (NKA)

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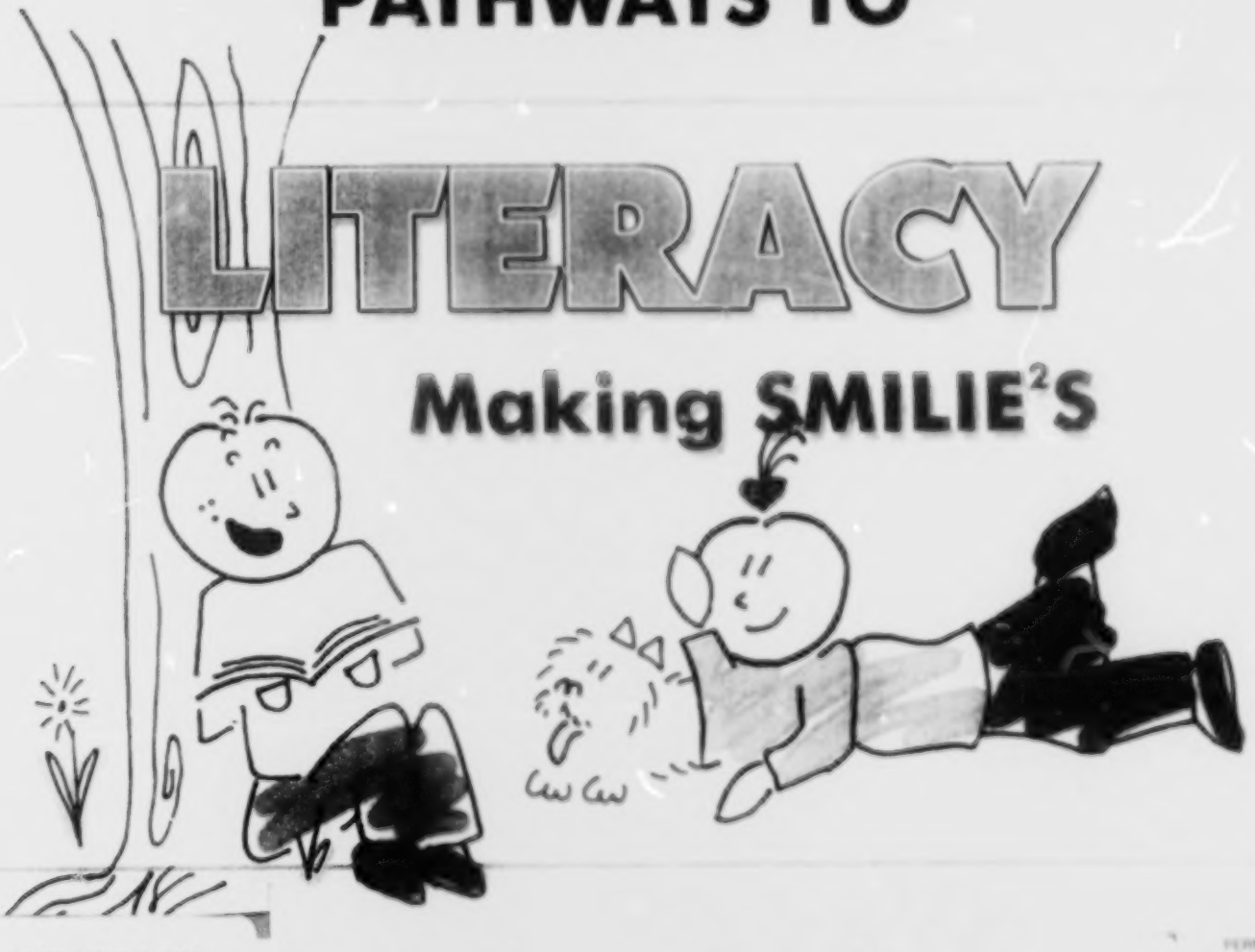

Shirley A. Freed
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CS 216 904

The Multiple Intelligences Pathways to Literacy

Making SMILIE^{2}S

Shirley A. Freed
Louise Moon

DeAnna Spencer, Illustrator

The Multiple Intelligences Pathways to Literacy: Making Smilie's

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Dedicated to those who value diversity enough
to put on the learners' glasses and see
their world from *their* perspective.

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Preface

We believe

- All students can learn to read and write
- Teachers, parents, and tutors make a difference
- Multiple intelligences pathways unlock literacy for individual learners
- Schools and communities must cooperate to reach and to teach all children

Because of these beliefs and our experiences in working with struggling readers, we want to share some tried and tested teaching techniques with others. Today, educators, community volunteers, and parents are reaching out to support each other to help all children become literate. We think this movement will be successful to the extent we are able to embrace the idea that all children are different. They learn in different ways, have different levels of motivation, and have different experiences with the printed page.

The multiple intelligences framework helps in understanding why so many different techniques have emerged as valuable teaching tools. It is because there are so many different learners! It is to this tremendous diversity that we have tried to be true in these pages.

This work is not ours alone for we have had many teachers. We learned from our colleagues—the classroom teachers who commit daily to the needs of diverse students. We learned from parents concerned about their children's education. Most importantly, we learned from the children who have come our way. *The Multiple Intelligences Pathways to Literacy: Making SMILIE'S* is a result of searching together for better methods and materials.

We owe a special thank you to the teachers who attended Andrews University in the summer of 1997: Lois Bailey, Pam Bertram, Francis Foust, Shirley Fuquay, Gina

Pellegrini, Karina Pimentel, Michelle Simon, Elvetha Telemaque, and Mark Thogmartin. We worked together to organize the first version of Making SMILIE²S.

Our illustrator, DeAnna Spencer, captured the sense of joy and wonder in using multiple pathways to literacy, making it a joy to work with her. Robin Brown tirelessly executed most of the word processing and formatting.

Finally, we are grateful to the editors at SkyLight Training and Publishing Inc. They saw value in our work and supported us through the long editorial process, resulting in the publication of this book.

We hope you will find some technique in these pages that will make sense for the child you are working with today.

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Introduction

Why create another book about reading? What is reading, and why can't educators get it figured out once and for all? Why does the debate over reading practices go on and on? Why are educators making such an effort to connect reading and writing practices to Howard Gardner's multiple intelligences theory? Is this just another bandwagon riding through the landscape of education—a landscape already littered with recycled methods and techniques?

To help put these questions in perspective, it is important to take a look backward at where education has been and compare it to where it is today.

PAST PHILOSOPHIES

In the 1950s and 1960s, behaviorism dominated education. This mind-set predisposed educators to view reading as a simple process of translating the printed page (stimulus) into spoken language (response). It was assumed that the written word made sense in the same way as the spoken word. The emphasis in teaching at that time was on making the connection between the sound and the symbol (letters)—that is, phonics.

Then the world began to change. Psychologists challenged behaviorism and began to study more than overt behaviors. They asked why they were seeing the things they were. Professionals from other disciplines, such as sociologists and linguists, began to study reading, while a new branch of psychology developed called cognitive psychology. A new definition of reading slowly emerged until, by the 1980s, reading was commonly defined by educators as "a complex negotiation among reader, text (an unseen author), purpose, and context" (IRA/NCTE 1994, p. 18). The new definition reflected

the contribution of various disciplines: Psychologists helped educators pay attention to what the reader was doing; linguists helped educators understand the importance of print and the rules by which people use language; and sociologists helped educators see that the classroom, home, community, and culture—that is, the context where students live, play, and use language—affected readers. Reading is not simply a perceptual process but a psychosociolinguistic process. In other words, reading requires a complex set of processes. Thus, it is not always easily mastered.

During the 1990s, educators listened to and debated over whole language and direct instruction. They watched politicians wave the back-to-basics banner. They noticed that no matter what was happening in the wider context, most students were survivors—they still learned to read, and some actually thrived on reading.

It is surprising to many, especially in light of the general media carnage of the past twenty years, that American students in 1992 read just as well as American students in 1971. The public has been led to believe that there is a crisis situation in education—that teachers are failing miserably and something must be done immediately! Yet, a graph of reading proficiency of the National Assessment of Educational Progress (NAEP) scores shows no major drop in reading ability from 1971 to 1992 (Mulls et al. in Graves et al. 1998). The tests are given every four to five years to nine-, fourteen-, and seventeen-year-old students. Comparisons to earlier eras are difficult because of lack of comparable data; however, the data that does exist suggests similar trends. Most students still learned to read regardless of what was happening on the political or educational front. How is that possible? It is almost as if students had their own way of making sense of print regardless of which way the pendulum of educational debate was swinging.

Though many students continue to master reading with consistent levels of proficiency, other students still struggle to learn to read. What has become clear over the years is that there is no one best method for teaching *all* students how to read. What works with one student doesn't always work for another. Educators need to keep the focus on the students and what works for them. Too often when a student struggles, teachers blame the student. The student is labeled as deficient, disadvantaged, or disabled. This is a negative interpretation of differences, which results in damaging fallout because these attitudes often become self-fulfilling prophecies. Yet, when edu-

cators observe students through a lens that magnifies strengths revealed through their thinking, behavior, and interests, they can help students use their personal intellectual makeup to figure out the next problem or to master the next learning challenge. Teachers need to see the multiple ways students crack the code of reading. This is where Gardner's multiple intelligences theory comes in. The multiple intelligences theory helps teachers to interpret their students' differences in a positive light and to understand that these differences can be used to help them conquer reading.

MORE THAN ONE TYPE OF SMART

In 1983, Howard Gardner shook the academic world with his idea that people are smart in ways beyond the two associated with school learning—linguistically smart and mathematically smart. He suggested five other kinds of intelligences: visual/spatial, bodily/kinesthetic, musical/rhythmic, interpersonal, and intrapersonal. Later, he added an eighth intelligence, the naturalist. In his 1995 publication, Gardner wrote:

> Without a doubt, one of the reasons that MI (multiple intelligences) theory has attracted attention in the educational community is because of its ringing endorsement of an ensemble of propositions: We are not all the same; we do not all have the same kinds of minds; education works most effectively for most individuals if these differences in mention and strengths are taken into account rather than denied or ignored. I have always believed that the heart of the MI perspective—in theory and in practice—inheres in taking human differences seriously. At the theoretical level, one acknowledges that all individuals cannot be profitably arrayed on a single intellectual dimension. At the practical level, one acknowledges that any uniform educational approach is likely to serve only a minority of children (p. 208).

The materials in this book are based around the framework of multiple intelligences. The intelligences are interpreted as multiple pathways to literacy. If educators pay attention to multiple possibilities in intellectual makeup, they open their minds to finding different keys to unlock the code of literacy. This new framework gives teachers a way to think about individual students without entering into the tired debates about what does and does not work. It keeps the focus on the students. It also does

what excellent teachers have been doing all along—listening to students and responding with an eclectic approach that teaches holistically and in very small pieces, that uses both direct instruction and inductive approaches, and that keeps an open mind in finding ways to support literacy for all students.

Many of the strategies in this book fit into more than one place because they incorporate more than one intelligence. This is not surprising since "Gardner points out that each intelligence as described above is actually a 'fiction'; that is, no intelligence exists by itself in life (except perhaps in very rare instances in savants and brain-injured individuals). Intelligences are always interacting with each other" (Armstrong 1994, p. 12).

However, Gardner cautions against assuming that teachers can approach every topic in at least eight ways. Despite his cautions, there are several strong connections to be made among the intelligences and, therefore, among the pathways.

CRITICAL LITERACY COMPONENTS

The book is organized around the multiple pathways and intelligences in two different ways. The first section looks at critical literacy components, including fluency, vocabulary development, and word recognition, with teaching suggestions that use the specific pathways. There is an intentional connection between the different teaching techniques and specific literacy components. This connection explains why each technique is important for teaching literacy skills.

SMILIE²S

The second section explains how each pathway relates to one of Gardner's multiple intelligences. This section defines what the pathway means in terms of best practices, offers research supporting the various concepts, and provides detailed instructions on how to carry out various teaching techniques. For clarity, the pathways are organized around the acronym SMILIE²S. The affective component in this acronym is critical to

learning. Students need to feel good about the learning process. The acronym renames some of Gardner's intelligences while trying to remain true to the essence of each.

S = Strategy

The first *S* stands for the strategy pathway, which compares to Gardner's logical/mathematical intelligence, though it emphasizes the problem-solving components rather than the mathematical components. Reading is not a passive process; it is an exciting game where the task is to figure out the meaning portrayed in the text. Students become efficient, independent readers when teachers help them develop active problem-solving techniques. Good readers have well-developed metacognitive strategies that they use in flexible ways to make sense of print.

M = Musical

The *M* stands for the musical pathway, which bears strong similarities to Gardner's musical/rhythmic intelligence. This pathway connects to reading by focusing primarily on rhythmic patterns and sounds and the need for fluency in reading.

LaBerge and Samuels (1974) first pointed out, "There appears to be a trade-off between accuracy and speed. If 100 percent word recognition accuracy is required before the student can move on to a new passage, the student becomes fearful of making a mistake, and consequently the pace of reading slows down" (Samuels 1997, p. 377). When the pace slows down, comprehension is lost because the brain *is* very powerful and needs to get information quickly or it begins to pay attention to other information. Some educators believe there would be less attention-deficit students if teachers used this one pathway more consistently. Interestingly, Samuels connects fluency to music:

> Musicianship . . . bears many similarities to reading. The musician is faced with a text comprised of notes. The goal is not just the mechanical rendition of sounds indicated by the notes, but rather the rendering of those printed notes with fluency and expression. Decoding must be done automatically so that the mind of the musician is free to play the score with emotion and feeling. . . .the beginning student is given a small unit of activity and this unit is practiced over and over until it is mastered. (pp. 379–380).

The *M* section is filled with teaching techniques that use repeated patterns of text and ways to construct predictable texts that facilitate fluent (musical/rhythmic) reading.

I = Intrapersonal

I is for the intrapersonal pathway. Gardner identified the intrapersonal intelligence as an awareness of the self and a growing willingness to know and understand one's own thoughts and emotions. This is an important component of literate behavior as well. Sylvia Ashton-Warner (1963) found that using students' own words to unlock the code was motivating and effective. Oral expression leads to written expression. In John Pikulski's (1994) review of five effective early literacy programs, he found that each one had a writing component. Marie Clay (1993) popularized a useful teaching technique, in which students write a sentence and then cut it apart word by word. The value comes from the fact that students are more likely to hear the sounds in words they want to write, and then they are motivated to make the connections with the appropriate letters as they try to get the word or sentence down on paper. Writing is a wonderful way for students to make letter and sound connections.

L = Linguistic

The *L* stands for the linguistic pathway, which compares to Gardner's verbal/linguistic intelligence. This particular intelligence involves

> . . . the capacity to use words effectively, whether orally (e.g., as a storyteller, orator, or politician) or in writing (e.g., as a poet, playwright, editor, or journalist). This intelligence includes the ability to manipulate the syntax or structure of language, the phonology or sounds of language, the semantics or meanings of language, and the pragmatic dimensions or practical uses of language (Armstrong 1994, p. 2).

This pathway connects to the specific practice of using instructional level text. According to Betts (1946), learners build on what they already know, and they need to know about 90 to 95 percent of the words and concepts to pay attention to the ones

they don't know and to make connections with the ones they do. This allows learners to use their prior knowledge to make sense of what they are reading (the concept of schema-brain structures used to organize information, developed by Anderson and Pearson [1984]). This pathway has been used extensively and almost exclusively to teach reading, which may explain why those who don't have strong linguistic intellectual makeup fail in reading.

I = Interpersonal

The next *I* represents the interpersonal pathway, which corresponds to Gardner's interpersonal intelligence and involves skills in human relationships. These skills are essential in the reading process. Children learn a great deal by working either in groups or with adults in "read alouds" or by participating in other experiences that emphasize the use of language. In this way, parents can play a key role in helping their children to develop early understandings of print. Often, people underestimate the value of what happens when one person reads aloud to another. High levels of communication take place in this simple activity, and students learn to appreciate others.

E^2 = Exercise and Environmental

The two *E*s stand for the exercise and environmental pathways. The exercise pathway is related to the tactile-kinesthetic learning style and to Gardner's bodily/kinesthetic intelligence. Many different teaching techniques have been developed that use the body in learning settings. This section contains ways to use movement to learn letters and words. Pikulski (1994) found that every effective program had some emphasis on letters and words. When these are connected to movement, students who may have difficulty with a purely linguistic approach are able to learn to read and write.

The second *E* represents the environmental pathway. This pathway connects to the naturalist intelligence, which is the name Gardner assigned to the last intelligence he identified. While some may assume that this intelligence is connected to reading instruction by taking students for walks and having them identify words that represent objects in their environment, there is a deeper connection in this intelligence. Gardner sees the core abilities around this intelligence as recognition and classification of

species (flora and fauna) in the environment. He believes that much of students' early language development builds on natural forms of categorization. This is particularly interesting to reading teachers because there has recently been a focus on units of speech called psychological units. These are units between syllables and letters and are called onsets and rimes. Moustafa (1997) compiled research as well as conducted her own studies to show that "children make analogies between familiar and unfamiliar print words to figure out how to say unfamiliar print words" (p. 46). In her study, Moustafa asked:

> . . . seventy-five children in their last six weeks of first grade to read aloud a picture book . . . [that she] . . . had rewritten so it consisted of (1) words commonly taught to beginning readers and (2) unusual words. The commonly taught words were big, black, blue, brown, funny, green, hat, just, little, light, new, old, pretty, red, right, round, small, stop, too, and yellow. The unusual words, either very uncommon words or made-up words, were blound, bittle, brust, foo, grack, hew, jop, lat, nellow, prust, rue, smed, steen, tunny, and yig. The letters in the unusual words consisted of letters representing onsets plus letters representing rimes in the common words. For example, rue consisted of the "r" in "red" and the "ue" in "blue." Similarly "grack" consisted of the "gr-" in "green" and the "-ack" in "black" (p. 46).

In this ingenious study, she found that the students' abilities to say unknown words was connected 95 percent of the time to their knowledge of other words with similar onsets and rimes. What does this mean? To teachers, it means that students have their own classification system for making sense of language, and they have likely been using it effectively for some time. Can teachers teach this process? Yes! Many teachers have used and continue to use word families in their reading lessons. If more teachers use this knowledge regularly, more students will learn to read. Working with magnetic letters is a powerful way to connect movement and classification to make explicit the relationships between words, such as mat, sat, fat, rat, and bat. The *E* sections of the book offer clear directions for setting up experiences involving classification and movement.

S = Spatial

The final *S* stands for the spatial pathway and corresponds to Gardner's visual/spatial intelligence, which observes abilities to develop pictures and organize items spatially. This pathway focuses primarily on two best practices—comprehension strategies and modified flash card techniques.

In the early 1970s, Delores Durkin found that very little time was spent in classrooms making comprehension strategies explicit. Teachers seemed to be functioning with a "triple A" method of teaching—assume, assign, and assess. Teachers assumed students could make sense of print and assigned readings, and then assessed students, often using multiple choice questions. While this may have been effective for some students, others needed help in organizing the information they had read and in connecting it to their prior knowledge (schema theory). This pathway addresses problems of comprehension by offering webs and graphic organizers as methods of organization to help students connect to prior knowledge.

Another effective practice is the use of flash cards in nontraditional ways. Unknown words on flash cards can be introduced between known words during a flash card drill. This activity is included with the spatial pathway because teachers can highlight words on flash cards with color, lines, or picture cues.

APPLICATION AND ASSESSMENT

Part III provides specific ideas for planning lessons. These may be used by teachers, parents, or tutors. Also included is a section on assessment. Ongoing assessment is critical if teachers intend to build on what students already know. If teachers want to avoid some of the boredom of school settings, they must know what students have mastered and understand and what students need to know to plan instruction accordingly. Without assessment, this would be impossible when dealing with twenty-five students in one classroom.

MULTIPLE PATHWAYS TO LITERACY

In a recent message, John Pikulski, President of the International Reading Association, wrote, "I seriously worry that we are so involved in day-to-day activities and so busy debating the 'phonics versus whole language' issue that some very important issues and areas of reading are not being addressed" (Pikulski 1997–98, p. 36). One of the issues discussed was early intervention programs. The multiple pathways to literacy concept presented in this book allows teachers to focus on the strengths of students in the early grades. And, it gives teachers the opportunity to use multiple techniques in flexible ways to help all students learn to read.

PART I

Critical Components of Literacy

This section uses multiple pathways based on Gardner's multiple intelligences to provide specific techniques to approach the critical components of literary development. The pathways are organized around the acronym SMILIE²S, as explained in the introduction.

Multiple Pathways	=	**Multiple Intelligences**
Strategy		logical/mathematical
Musical		musical/rhythmic
Intrapersonal		intrapersonal
Linguistic		verbal/linguistic
Interpersonal		interpersonal
Exercise and **E**nvironmental		bodily/kinesthetic and naturalist
Spatial		visual/spatial

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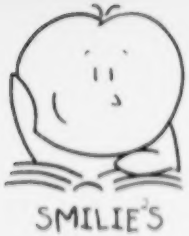

Chapter 1

The Reading Process

When students read the words on a page and make sense of what they have read, it is a small miracle! What has occurred is a complex set of interactions. These actions happen simultaneously. Readers use their knowledge of language, their knowledge of words, and their understanding of the story in combination with what is written on the paper to make meaning. They continually ask themselves, "Does that make sense?" And, when they lose meaning, they try to fix their reading process.

What is the reading process and how is it accomplished? The reading process incorporates several interacting components. This chapter breaks down the critical components of successful reading and looks at how teachers can approach each one through the multiple intelligences pathways. The essential components include the following: fluency, remembering words, hearing sounds and linking letters, vocabulary development, comprehension, willingness to try, lack of voice, and directionality and reversals (see Figure 1.1).

When teachers know the critical components of the reading process, they can plan lessons that provide maximum opportunity for growth.

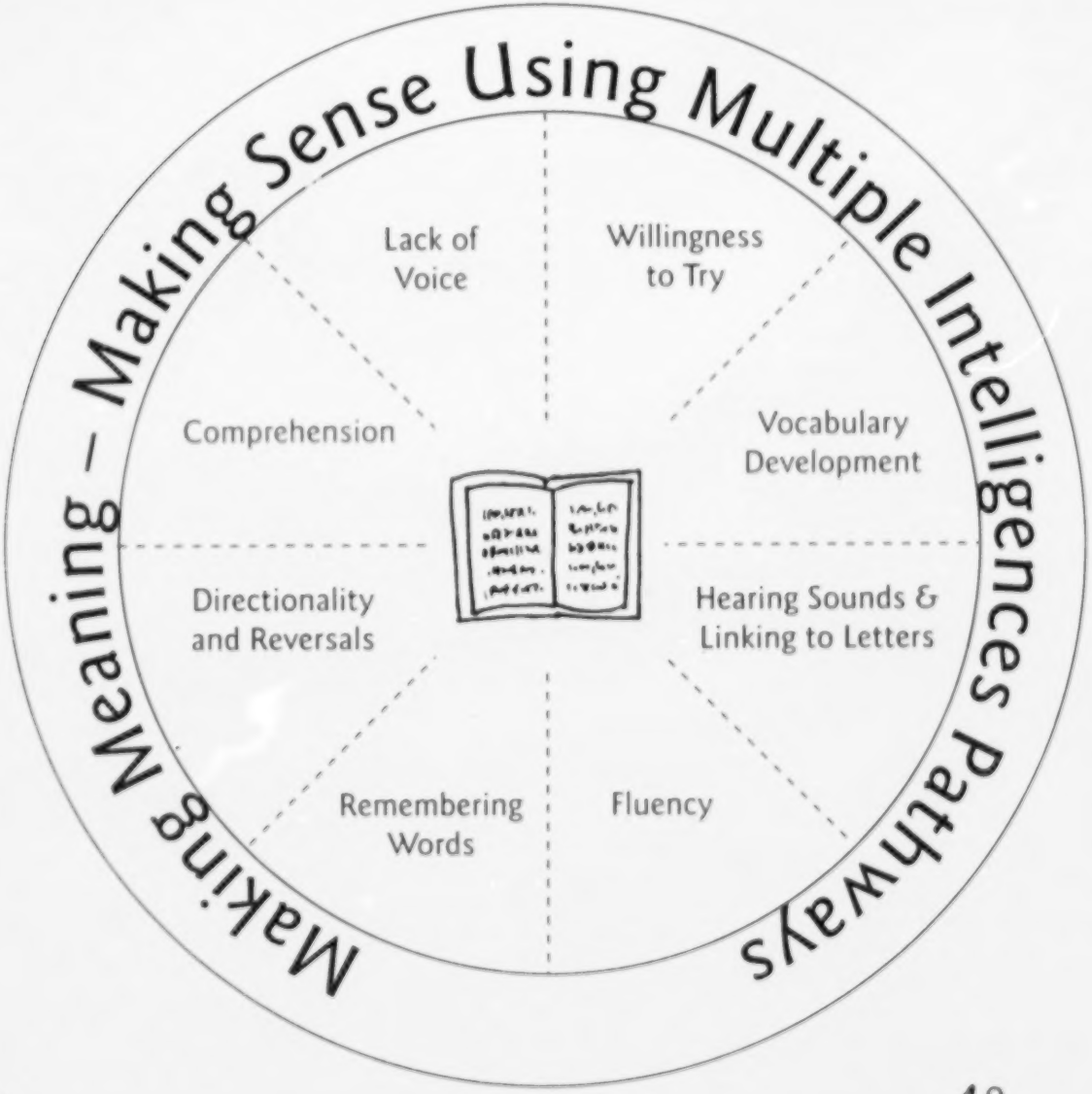

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FIGURE 1.1
1.4 THE MULTIPLE INTELLIGENCES PATHWAYS TO LITERACY: MAKING SMILIE'S

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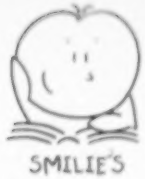
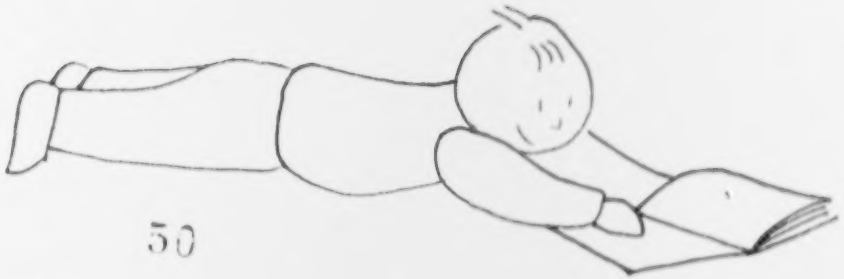
FLUENCY



Fluency is an often ignored but critical component of successful reading. Fluent readers move along through the text at a rate that allows them to make sense of the print. When the pace slows down because of numerous unknown words, comprehension is lost. This is because the brain is very powerful and needs to get information quickly, or it begins to pay attention to other things! It is important to practice for fluent reading to avoid the frustration of disrupted comprehension.

Fluent reading is phrased reading. Fluent readers' eyes look ahead of what they are saying, and their glances take in a group of words. Fluent reading is a skill honed through practice. Repeated readings of the same text promote fluency and comprehension. The challenge is to keep the right amount of practice so students get the idea that reading is about meaningful communication. Fluent reading becomes a joyful experience for students because their comprehension is keen enough to make sense of the stories. Teachers can use Pathways Procedures for Fluency (Figure 1.2) to help students become fluent readers.

The most important key to fluent reading is to provide material at an independent level, in which the students know about 97 to 100 percent of the words.



Pathways Procedures for Fluency

Strategies	Have students record their reading. Then, have them listen to their recorded voices to check for fluency. Have students listen to fluent and nonfluent reading and describe the differences. Help students think about what makes it easy or hard to read fluently. Demonstrate how the eyes have to move ahead of the voice to read in phrases.
Musical	Sing and read the words for a song. Adapt the tune to new text and read it again, encouraging the same fluency as with the original song. Read the original and new text without singing but maintaining fluency. Explain that the pauses for punctuation and for phrases are like pauses in a song. Have the students read the punctuation.
Intrapersonal	Have students describe their feelings about a passage they have read, then read it with that type of expression. Demonstrate how the same words can be read with very different feelings. For example, "I like spinach." versus "I like spinach?" Read and reread sentences that students devise.
Linguistic	Have students read with a partner to imitate fluency. Emphasize expression and phrasing. Read along with recorded text. Write down the words to poems, songs, or raps that the students know orally. Then read them.
Interpersonal	Encourage students to read at home with a partner who takes one character while the student takes another. Have the students read with an adult. The adult reads the first page, then the student reads the next page. Challenge the students to read a book to five different people—mother, father, friends, or even their pets!
Exercise	Have students watch and then illustrate choppy reading by using chopping hand gestures. Then, use a motion similating a gentle wave to indicate fluency. Dramatize the reading. Have students use hands to "mark off" phrases while reading. Use hand motions as signals to call for fluent reading, such as a specific gesture to call for increased reading speed.
Environment	When reciting a poem or nursery rhyme, accent the rhyming words and repeat them separately before or after saying the poem (e.g., Jill, hill, Jack and Jill went up the hill).
Spatial	To emphasize expression, use hand gestures to help the students "picture" loud and soft levels of voice or short and long durations allotted to pronouncing sounds. Work on phrasing by using different text formats, some with short lines and some with long lines. Call attention to the different sizes of print used to indicate levels of emphasis.

FIGURE 1.2

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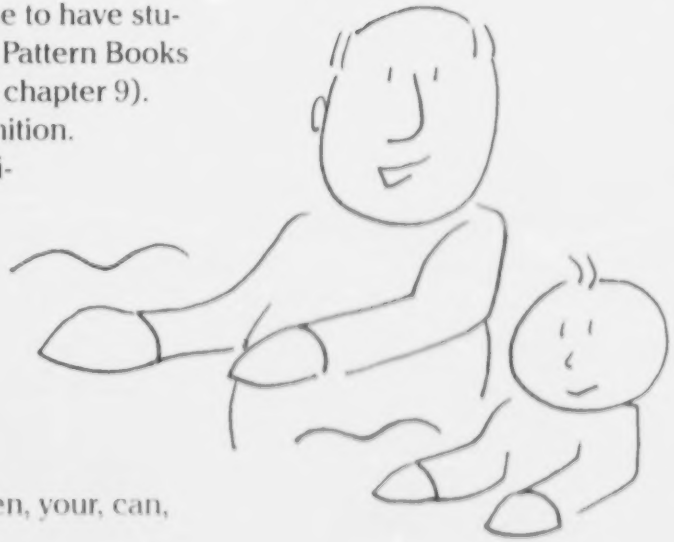
REMEMBERING WORDS

Successful readers quickly and automatically recognize the majority of words they are reading. Just as musicians automatically play the notes in front of them, so too must readers automatically (without long delays in thought) read words. It is only then that readers are able to attend to the meaning of the text.

Practice makes word recognition automatic. A teacher might choose to have students practice the word in a repeated pattern sentence (see Repeated Pattern Books in chapter 3) or with modified flash cards (see Modified Flash Cards in chapter 9). Writing and tracing the word often helps to bring it to automatic recognition. Whichever methods teachers choose, most students need many repetitions of the word before it is automatically recognized. Teachers can devise any associations or memory devices to help recognition that might be useful.



Edward Fry (1980) suggests the following words as examples of words that students should instantly recognize:

First 25: the, of, and, a, to, in, is, you, that, it, he, was, for, on, are, as, with, his, they, I, at, be, this, have, from

Second 25: or, one, had, by, word, but, not, what, all, were, we, when, your, can, said, there, use, an, each, which, she, do, how, their, if

Third 25: will, up, other, about, out, many, then, them, these, so, some, her, would, make, like, him, into, time, has, look, two, more, write, go, see

Fourth 25: number, no, way, could, people, my, than, first, water, been, call, who, oil, now, find, long, down, day, did, get, come, make, may, part, over

Teachers can use Pathways Procedures for Remembering Words (see Figure 1.3) to improve their students' memories.

Pathways Procedures for Remembering Words

Strategies	Look for parts of a word that are alike and different from other known words. Have students figure out something they already know that they can associate with the new word. Have the students figure out a memory trick for the word.
Musical	Chant the letters and a mnemonic for them, or sing to a familiar tune. For example, to the tune of "Twinkle Twinkle Little Star," sing, "T-H-R-O-U-G-H, the hen rolled over under green hedges. T-H-R-O-U-G-H this is how I spell the word 'through.'"
Intrapersonal	Make a two-sided flash card. Put a sentence composed by the student and a related picture on one side of the card. On the other side, write only the word. Let the students choose from a variety of activities to reinforce words.
Linguistic	Say letter sounds slowly while writing letters. Give verbal hints to review the word. For example, for the word "what," say, "It starts with the same chunk as the word 'why'" (a known word). Make picture dictionaries. Words with pictures provide associations needed for memory.
Interpersonal	Share with the students a personal experience in which you confused a word and then later learned what it actually was. For example, "recipe" was not "ree-CIPE" but "RES-uh-PEE." Have students share with others the way they remember what a certain word looks like.
Exercise	Do arm-spelling. Start at your shoulder and tap along your arm, moving toward the wrist. Each tap corresponds to a letter, then conclude with the word. For example, T-H-E-Y spells "they." Breaking the words into parts aids memory, so you can also chunk it as TH-EY. Trace letters with your finger on a variety of surfaces, such as carpet, rice, sandpaper, etc.
Environment	Categorize known words using various visual characteristics. For example, categorize by the first letter or by a word part such as "cat," "mat," "sat," etc.). Do a newspaper search with the students for words beginning with a specific letter.
Spatial	Make a "rainbow" word by tracing over a word using several different colors. Trace the whole word in red, then the whole word in orange, etc. Outline around a word to emphasize its shape. Color code word parts. Have students hold a word in their memories, shut their eyes, reopen them, and check their memories by reading or writing the word.

FIGURE 1.3

HEARING SOUNDS IN WORDS

When students learn to speak, they speak whole words. Becoming aware that words are made of different sounds may or may not come naturally. Some students are intrigued by alliteration: She sells seashells down by the seashore. Others love rhyme: Miss Mary Mack, Mack, Mack, all dressed in black, black, black. The power in many old-fashioned nursery rhymes is the rhyming words: Little Jack Horner sat in the corner; Jack and Jill went up the hill; Little Miss Muffet sat on a tuffet; Peas porridge hot, peas porridge cold, peas porridge in a pot, nine days old. Students who love alliteration and rhyme are showing an awareness that words are made of sounds that can be manipulated. The ability to hear sounds is critical for reading.

Where does this awareness of sounds come from? It comes from a playful exposure to words, words such as "supercalifragalisticexpialidosis." It comes from paying more attention to how the word is put together than its meaning. Students love such nonsense phrases as "spilly Willy" and "fatsy Patsy." Teachers need to encourage the awareness of the sounds in words, which start with an awareness of whole words. Next comes the ability to detect syllables and rhyme. Finally, students perceive individual sounds. While teachers must maintain a focus on reading as meaningful communication, reading does not happen without some attention paid to the form and structure of words.

Teachers can use Pathways Procedures for Hearing Sounds in Words (see Figure 1.4) to help students recognize sounds.

Make sure the student has no hearing loss. Often students with histories of ear infections or speech difficulties have reading problems.

Pathways Procedures for Hearing Sounds in Words

Strategies	Have the students watch your face while you make the sounds and explain how the articulation process is done. For example, for *f*, bite your lip and push some air through the partly opened space. For *v*, do the same action and add the voice. Encourage students to think and verbalize about their thinking/learning processes. Have the students evaluate themselves on how well they are hearing sounds.
Musical	To hear sounds in words, slow down the speech process while saying a word. When saying a word slowly, think of "singing" the word. Rhythmically count sounds on fingers before spelling a word. Sing play songs and nursery rhymes emphasizing the rhyming words.
Intrapersonal	Ask students after practice, "Today, what did you learn about yourself as a reader?" Use the students' own words to analyze spoken sounds, including their names. Have students listen to separate sounds and then put them together to make a word.
Linguistic	Use catchy phrases to describe the sounds. For example, *p* and *b* are lip poppers, while *t* and *d* are tongue tappers. (This idea is adapted from *Auditory Discrimination in Depth* by Lindamood). Have students listen to the differences between voiced and unvoiced sounds while putting fingers in their ears to hear the differences.
Interpersonal	With your students, generate words that start with the same sound. For example, play, plate, please, plane, etc. Or, generate rhyming words. Play guessing games. Say part of a word very slowly so all sounds are distinct. Invite students to guess the word. Have students make up and share riddles that call attention to sounds in words.
Exercise	Feel the corners of the mouth while saying the vowel sounds. Have students articulate two sounds that are similar and feel the difference in articulation. Analyze what is different. For example, *o* as in odd is similar to *o* in cost, but *o* makes the mouth opening more narrow.
Environment	Play substitution games. For example, replace the first sound in pay with an *m* sound (may). Identify the word part that is the same in three to four words, such as rip, tip, sip. Speak in pig Latin. Add the same word part after each word. Sort pictures or objects into rhyming groups, such as cake, rake, snake, or car, jar, star.
Spatial	Have students look into a mirror to notice facial expressions and movement while making sounds. Exaggerate vowel sounds. For a short *i*, wrinkle your nose. For a short *a*, widen your mouth and say "Aaah, Nasty taste." For a short *u*, open your mouth just a little and make a neutral sound, like the sound you make when you can't think of what to say.

FIGURE 1.4

LINKING LETTERS AND SOUND SEQUENCES

To read, students must figure out how sounds and letters are related to one another. This would be easy if there were only one sound for each letter and each letter represented only one sound. However, this is not true. Consider the different sounds of *a* in paw, pay, father, was, as. Then think of the different letters or letter combinations that make a *k* sound, including sake, sack, cut. Moustafa (1997) points to research by Berdiansky, Cronnell, and Koehler that shows how frustrating this can become. In their analysis of one- and two-syllable words, they found sixty-nine letters or pairs of letters, such as *ck*, *ay*, or *ph*, used to represent thirty-eight sounds. But the sixty-nine letters were related to the thirty-eight sounds in 211 different ways! No wonder teachers need to be careful when they say, "Sound it out!" Yet teachers can't ignore the fact that there are enough predictable letter and sound combinations to make this one tool useful in figuring out words.

Students are more likely to make connections between letters and sounds if teachers begin with a one-to-one correspondence. There are many consonants that generally make only one sound, including *b*, *d*, *j*, *h*, *l*, *m*, *n*, *p*, *s*, *t*, *v*, or *w*. Teachers can teach this using books that emphasize that one sound (see Repeated Pattern Alphabet Book in chapter 5), or by making cards that connect the letter to one key word, such as *b* is for bat. When teachers use flash cards, it is important for them to say the letter's name, the sound, and the key word.

Pathways Procedures for Linking Letters and Sound Sequences (see Figure 1.5) outline other ways teachers can help students with letter-sound recognition.

Pathways Procedures for Linking Letters and Sound Sequences

Strategies	Use prompts that encourage students to find their own sequence errors. For example, "Stretch the word out. Listen for each sound." Have students think of a memory trick for the problem sequence. During writing class, put words in boxes (drawn on paper), with one sound in each box. For example, *c/ a/ t* or *c/ a/ ke*.
Musical	To hear sounds in words, it helps to slow down the speech process while saying the word. To say a word slowly without distorting its sounds or disconnecting them, tell the students to "sing" the word. A chant or jingle can help establish a tricky letter sequence. Perhaps the best-known example of this is, "*I* before *E*, except after *C*."
Intrapersonal	Use questions and prompts that aid self-evaluation and that aid in pondering the thinking/learning processes involved in these tasks. Ask, "Does the letter match the sound?" Use what the students know. For example, use the word "cat" and the sounds *m* and *s* to generate "mat" and "sat."
Linguistic	Use memory aids. For example, for the word "geography," a good memory aid is "George Edwards' Old Grandmother Rode A Pig Home Yesterday." Work on hearing sounds in words (see Hearing Sounds in Words). Say the sounds while writing the words phonetically.
Interpersonal	Have a student point slowly to letters or clusters that represent sounds while a partner checks to see that the sound sequence matches the letter sequence. Using a student as a partner, take turns saying one syllable at a time.
Exercise	Make, mix, and remake words with magnetic letters. Tap under each letter or chunk while saying the word slowly to check that the letter sequence matches the sound sequence. Attach letters that make up sounds to craft sticks and have students move them to make words.
Environment	Recite a string of words from one family, then add another word that does or doesn't belong. Have the students decide if the sequence is the same. For example, ran, man, van, Jan, pane. Have students categorize pictures or objects by the sound of the first letters, then write the letters in big print.
Spatial	Realize that it is hard to use sounds to cross-check visual letter sequences if you do not hear those sounds within words.

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FIGURE 1.5

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VOCABULARY DEVELOPMENT

As students go through life, they learn a lot of words. They hear people talking, singing, and reading. They associate the words with concepts or ideas that have some meaning for them. Later, when they see the words in print, they have a file in their brains that helps them make sense of what they've read. Sometimes they see words in print before they have experienced them in life. They search around in their brains for some associations. What can they connect the new word to? Sometimes, there isn't anything.

Vocabulary grows as a result of real-life experiences and discussions about those experiences. A trip to the zoo offers a good example. Students also develop vocabulary through such indirect experiences as watching events on TV or reading about them in books. Trying to increase the number of words available to students apart from experiencing and understanding the concept behind the word is impossible. Showing pictures or associating new words with words in students' native languages is often helpful. Reading books out loud to students is a powerful way to increase their vocabulary. If students are expected to read passages in which there are more than seven to ten unknown words per hundred, they will be frustrated. Words may also be taught directly using a modified flash card method (see Modified Flash Cards in chapter 9).

Nothing is as effective as reading aloud to increase vocabulary, new words, and concepts.

In the final analysis, remember that the most effective way to increase vocabulary is through extensive reading and talking.

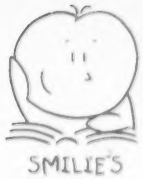
Teachers can use Pathways Procedures for Vocabulary Development (see Figure 1.6) to enhance students' vocabularies.

Pathways Procedures for Vocabulary Development

Strategies	Help students use the story or picture context to make a smart guess at what a new word means. Have students classify new words in categories, such as action words, naming words, or describing words.
Musical	Use a new word in a rhyme, chant, or song. Clap the syllables of a new word. Generate several words that rhyme with each new word.
Intrapersonal	Have students think about how a new word is the same or different from something about themselves. Have the students connect a feeling to a new word. "What feeling does the new word sound like?" Make a collection of feeling words.
Linguistic	Use a wide vocabulary, occasionally asking, "Do you know what that means?" Challenge students to bring you words that you don't know.
Interpersonal	Have students use a new word to tell stories that involve their friends. Challenge students to use a new word when talking to several people. Have the students form groups to brainstorm words associated with a new word.
Exercise	Have students act out a situation that uses the new word. Have students clap, raise their hands, or stand up when they hear a new word repeated several times in a passage.
Environment	Cut words or pictures from magazines and categorize them. For example, categorize by buildings, food, people, nature, etc. During and after real experiences, such as a class trip, engage students in discussion about objects they have seen or feelings they may have had.
Spatial	Have students make crossword puzzles. Collect pictures to match your new words. List palindromes, or words that are spelled the same forward and backward, such as dad. Make a web or map of all the words associated with any new word.

FIGURE 1.6

COMPREHENSION



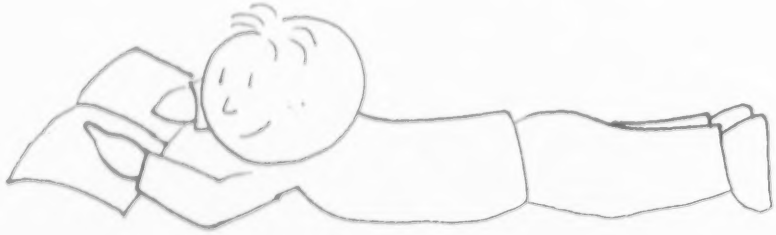
Reading is about meaningful communication. Students often miss this reality as they struggle over difficult words and make long pauses trying to figure out the next words. To read independently, students need to know about 95 percent of the words and concepts so it's important to teach them to find text that isn't too difficult. The five-finger rule helps! As they read 100 words, they put down a finger every time they come to a word they don't know. When five fingers are down, the material is too difficult, and they should find something easier. The difficult words may also be underlined and taught directly before reading.

Sometimes students lack sufficient prior knowledge to readily comprehend the text. Sometimes they are tired and lack motivation. Some students may have never had a reading experience in which they acquired new meanings. Some may not realize there is something for them to do! Whatever the obstacle, teachers can help them approach text so that the chances of making sense are greatly increased.

Comprehension is an active process that depends as much on who the reader is as what the paper says.

First, teachers get them ready to read by jointly setting a purpose for reading and predicting what might be found in the text. Students must access their prior knowledge; that is, they must search their brains to find the file where they've stored information about the topic. As they read, teachers can encourage them to organize the information. What is the main idea? What are the themes? What are the supporting concepts? After reading, students need to summarize the information and organize it in a way that will help them remember it. In this way, students actively pursue meaning. Their cognitive structures are different because they have read and comprehended!

Pathways Procedures for Comprehension (see Figure 1.7) offers other ideas to help improve students' comprehension of words.



Pathways Procedures for Comprehension

Strategies	Know what to do when hitting CLUNKS—Comprehension Loss Until New Knowledge Surfaces. Read aloud, then reread. Another way to fix a CLUNK is to do a fast read for the big picture. Then reread for more detail. Provide students with an experience that helps them sense the power of this strategy.
Musical	Write a jingle or rap to incorporate the key ideas from a passage. Sing a song that is connected to the meaning of the text.
Intrapersonal	Help students decide on a personal purpose for reading something. Help students read with a question and predicted answer in mind. Then see if their predictions were correct. Help students learn to make inferences, that is to take what they already know about a topic and use that to read between the lines.
Linguistic	Put the sequence of a story or the directions for a task onto cards. Write key ideas from the passage in a different genre (kind of text). For example, study reading may be put in story form. Help students to check comprehension by stating in their own words the ideas they have read.
Interpersonal	Have students take turns reading a paragraph. One reads, then the other summarizes what was read and predicts what will happen next. Then students read to confirm the predictions. Read to the student, thinking aloud about your understanding, what it reminds you of, questions it raises, and predictions.
Exercise	Act out the story line. Have students walk, swing ankles, or grip something tightly while reading to aid in concentration and better comprehension. Imagine an action story that uses the same concepts as your reading passage to check comprehension and strengthen recall.
Environment	Before reading, have students generate all the words they know that are associated with the topic. Then have them categorize them into groups. Work on detecting types of text organization, such as cause and effect, steps in a process, classification, compare and contrast, etc.
Spatial	Encourage students to make pictures in their mind that portray what they are reading. Make sketches of the story. Make charts to help organize the information.

FIGURE 1.7

WILLINGNESS TO TRY

Effective readers predict what words or stretches of words are coming as they read, and then they confirm and disconfirm those predictions as they continue reading. Some students are only willing to say words they already know. Students who do not try something fail to predict and therefore have nothing to confirm or disconfirm. They are stuck. They can't help themselves learn new words or work out new meanings. Just as babies take their first steps even though they don't yet know what they are doing, it is essential for readers to attempt predictions, despite being uncertain. This is the only way students can get the reading process going.

Students' brains think best when the emotional atmosphere is safe. Teachers must help create that safe atmosphere by valuing readers' responses even when they are only partly correct. Say, "That does make some sense, but I like the way you are trying to figure it out." Ignoring some errors while students are in midsentence or midstory and delaying help until later also provides the freedom and encouragement needed to take a risk.

Teachers' constant, genuine encouragement helps students believe that they can really do the reading work for themselves. Gradually, teachers' encouragement becomes an inner voice that tells each student, "I can figure this out all by myself if I really try!"

Teachers can use Pathways Procedures for Willingness to Try (see Figure 1.8) to encourage students.

Assure some success in every learning experience. Connect the unknown to the known.

Pathways Procedures for Willingness to Try

Strategies	Discuss the consequences of trying. "What's the best thing that could happen if you tried?" "What's the worst thing that could happen if we make a goof?" Ask questions about story characters who tried or didn't try and what happened to them.
Musical	Use rap. "Hey, if you can't make it, just break it. Don't fake it. 'Cause you'll make it." Or, "This word has you stumped. Don't worry, just chunk it. Don't junk it. Slam dunk it" (see Raps in chapter 3). Discuss how music can influence mood. Use music to relax the student.
Intrapersonal	Help students learn to give themselves positive feedback for trying. For example, "That was good problem solving!" Help students learn to talk about their feelings regarding difficult endeavors or about times in which they were fearful, yet they tried anyway and ultimately endured.
Linguistic	Read or tell a story about someone who was afraid of trying but did so anyway, and the situation worked out well for them after several tries. For example, Lincoln ran for election many times before he won. Demonstrate your attempts at conquering something by reading some tricky words. Names of authors or illustrators work well for this.
Interpersonal	Use partner or group activities to help students ease into a feared task. Use a sports analogy, such as the idea that even prominent professional basketball players don't make every shot. You can't expect to be 100 percent right every time. Have students read together, then write together, sharing a pen.
Exercise	If students are fidgety when trying something difficult, don't expect them to stop fidgeting unless it truly interferes with doing the task. Some students are more at ease if they tap on something or if they swing their legs while working. Have students act out the part before trying to read.
Environment	Use known words to categorize to teach an initial sound. Then, with the students, generate other words with the same sound. Make sure students experience success in each lesson.
Spatial	Have students picture themselves succeeding at a feared task, such as fluent reading or the sounding out of a word. Have students find a big word in the dictionary, one never seen or heard before. Explain how to try it many different ways until discovering what the word is and what it means.

FIGURE 1.8

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LACK OF VOICE

Many students grow up in an environment where every sound uttered is valued and praised. Students learn to get attention by saying things. Teachers often chuckle at their utterances, and this encourages them to continue speaking. Other students grow up with an increasing sense that their speech is not valued. These students have difficulty with reading because they don't make the connections to meaningful communication. Students who are afraid to talk may need to pretend their voice is someone else's, such as a puppet's, until they get used to hearing themselves speak.

Teachers need to make every effort to ensure actual discussion with and among students. Students realize they have something important to say when their stories are heard. Listening to other people's stories helps them realize that other people's experiences are a lot like their experiences. They learn to "name" the experience as they listen to other people's descriptions of it. It's then a small leap to grasp that others have important things to say in books.

Teachers can use Pathways Procedures for Lack of Voice (see Figure 1.9) to help students find their own voices.

Being silenced starts early in some students' lives. Lack of voice is directly connected to illiteracy.

Pathways Procedures for Lack of Voice

Strategies	Discuss why or how students can solve problems related to the "worst things." Discuss why or how the "best things" were good. Discuss likely actions and likely consequences in certain situations, and then help choose a good alternative to try. Challenge students to decide on one brave thing they can talk about by next reading class.
Musical	Help students make up a song, chant, or rap to express what matters to them. Use music to relax students and free up their emotions. Try impromptu singing about the interesting part of a story.
Intrapersonal	Have students take on the voices for puppets until they are more comfortable speaking for themselves. After stories, ask any student to relate the ideas to something he or she has done or said that made a difference. List words the students love to say.
Linguistic	Teach students self-talk. Role-play with them about what they can say in given situations. Make time to discuss "My Worst Thing That's Happened Since Last Time" and "My Best Thing That's Happened." Show pictures to the students and have them describe what's happening.
Interpersonal	Encourage students. Tell them, "You have great ideas." Do choral reading. Use stories in which students can mimic characters by saying characters' words.
Exercise	Have students act out their feelings or needs so that you can guess what they are. Pantomime stories and sentences.
Environment	Walking and talking often go together. As you walk around, have the students talk about what they see and hear and how they feel. Practice saying words in a family group out loud rapidly, such as wake, bake, cake, lake, Jake, make, rake, etc.
Spatial	Make a web showing who the student is (see Comprehension in chapter 9). Have students draw pictures that deal with the feelings of a character. Have students look at pictures that evoke strong emotions. Talk about their feelings and needs.

FIGURE 1.9

DIRECTIONALITY AND REVERSALS (b/d CONFUSION)

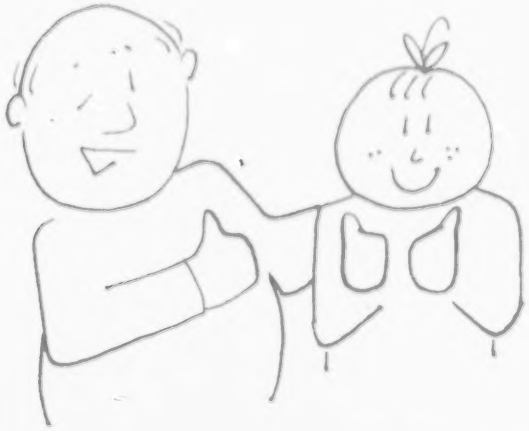
In reading and writing, students must learn left-to-right and top-to-bottom sequences. If they have been read to, understanding these sequences will not likely be frustrating for them. However, for many students the left-to-right sequence must be taught carefully. These students reverse letters and make confusions between letters such as *b* and *d*. They may also reverse such words as "was" or "saw."

What can be done about this?

First, teachers need to recognize that the confusion may be a result of limited exposure to the proper direction in reading. Let them practice turning pages and moving their hands from top to bottom on the page. As they're doing this, have them pretend they are reading by letting them make up their own stories. As they experience reading, directional problems usually decrease. If they don't, teachers might have to work harder to get the "picture" of the word or letter into their visual memory. If difficulties in confusing order of letters or syllables or words persist, there may be a deeper processing problem that requires specialized tutoring.

Teachers can use Pathways Procedures for Directionality and Reversals (see Figure 1.10) to help students recognize letters.

Reversals in early reading are a result of unstable directionality. Work to make students understand the left-to-right sequence.



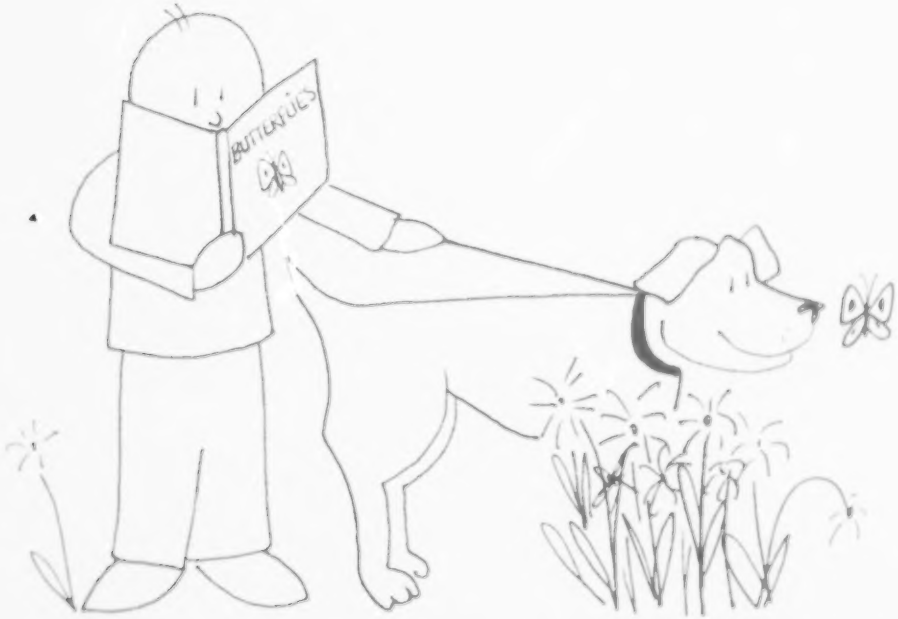
Pathways Procedures for Directionality and Reversals (b/d Confusion)

Strategies	Ask students to find different type fonts of *b* and *d* in newspapers and see which are easiest to distinguish. Some students find the ones with serifs easier to read. Use an "abcd" strip for quick reference. Use a pictorial memory device, such as a bat and ball for *b* or a drumstick next to a drum for *d*.
Musical	Clap and sing a rap such as "Mr. b" (see Raps in chapter 3). Sing songs with lots of *b*s or *d*s. Using a consistent rhythm pattern, make *b*, *d*, *p*, *q* using fingers or arms.
Intrapersonal	Use stuffed toys, such as a bear for *b* and a dog for *d*. Put a paper-bag "shirt" on the animal with a *b* or *d* on the shirt. Have students tell stories about the toy using *b* and *d* words. Have students think of an association from their imaginations that goes with the *b* or *d* shape.
Linguistic	To write a *d*, say, "Start with a *c*" [and form a *c*]. Then say, "*d*" [and form the line to complete the *d*]. Then abbreviate your spoken word to *c* - *d*, writing first *c*, then the line to complete the *d*. This only works if the students are secure on the direction of *c*. Describe the letter while writing. For example, "top-to-bottom, up and around to the right" for *b*.
Interpersonal	Have students match the *b* or *d* with classmates' names that have a *b* or *d* sound. Use a game that matches *b* and *d* pictures with *b* and *d* sounds. While playing, students can use one of the devices to aid in recognizing or writing *b* or *d*.
Exercise	Form a "bed" by making fists and pointing thumbs toward the ceiling. Form the letter *b* using pipe cleaners or Wikki Stix. Walk a path that forms the letter *b* after drawing it with sidewalk chalk. Use word processors to aid writing.
Environment	Display correct strokes for penmanship. Emphasize top to bottom and left to right (see Forming Letters in chapter 9). Make sure bulletin boards, etc., are arranged left to right. Classify (sort) words starting with *b*s and *d*s.
Spatial	Create a picture of a bed using *b* and *d* with stems as the posts. Color code *b* as blue and *d* as dark. Use cursive writing so the pen doesn't have to come off the page.

FIGURE 1.10

PART II

Multiple Intelligences Pathways and Early Readers



Do you remember?

Do you remember?
A simple question.
A nagging need.
Do I remember
Learning to read?

I remember comics.
The tons that I read
With the flashlight I hid
Under covers in bed.

I remember baseball cards
With that great chewing gum.
And how I struggled to read
The backs of some.

I remember Mrs. Murphy.
Who said that I could
Choose to read even skinny books
If I thought that I should.

I remember boxes.
The backs of everything.
In those few extra moments
When I'd read anything.

I remember the public library.
The one down the road.
Where I'd browse marvelous shelves
that overflowed.

A simple question.
A nagging need.
Do you remember
Learning to read?

by Sigmund A. Boloz
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Sigmund A. Boloz has worked with Navajo children for more than twenty years. For the past fifteen years, he has been principal of Ganado Primary School, and in 1997, Boloz was named Arizona's Principal of the Year. When Mr. Boloz was learning to read, he remembered a teacher named Mrs. Murphy, whose encouragement helped him progress from comic books to basecall cards to library books. With teachers' encouragement and help—based on the use of mulitple pathways—more students will reach that same goal.

This section provides a collection of different teaching techniques and activities geared to each pathway. Activities have been assigned to specific pathways (representing multiple intelligences) to emphasize how important it is to use muliple pathways and how important it is to select pathways that fit each learner. And, even though activities are assigned to a particular pathway, in most cases, more than one pathway is being used to do the activity.

These teaching techniques are built on the premise that there are many ways to learn to read. Using variety when planning lessons results in greater success for more students (see Figures 2.1 and 2.2).

Throughout this section, there are suggestions and prompts included in the sidebars. Teachers can use these suggestions and prompts at appropriate times to help students develop reading strategies. The sidebars also contain references to additional resources for the teacher.

FIGURE 2.1

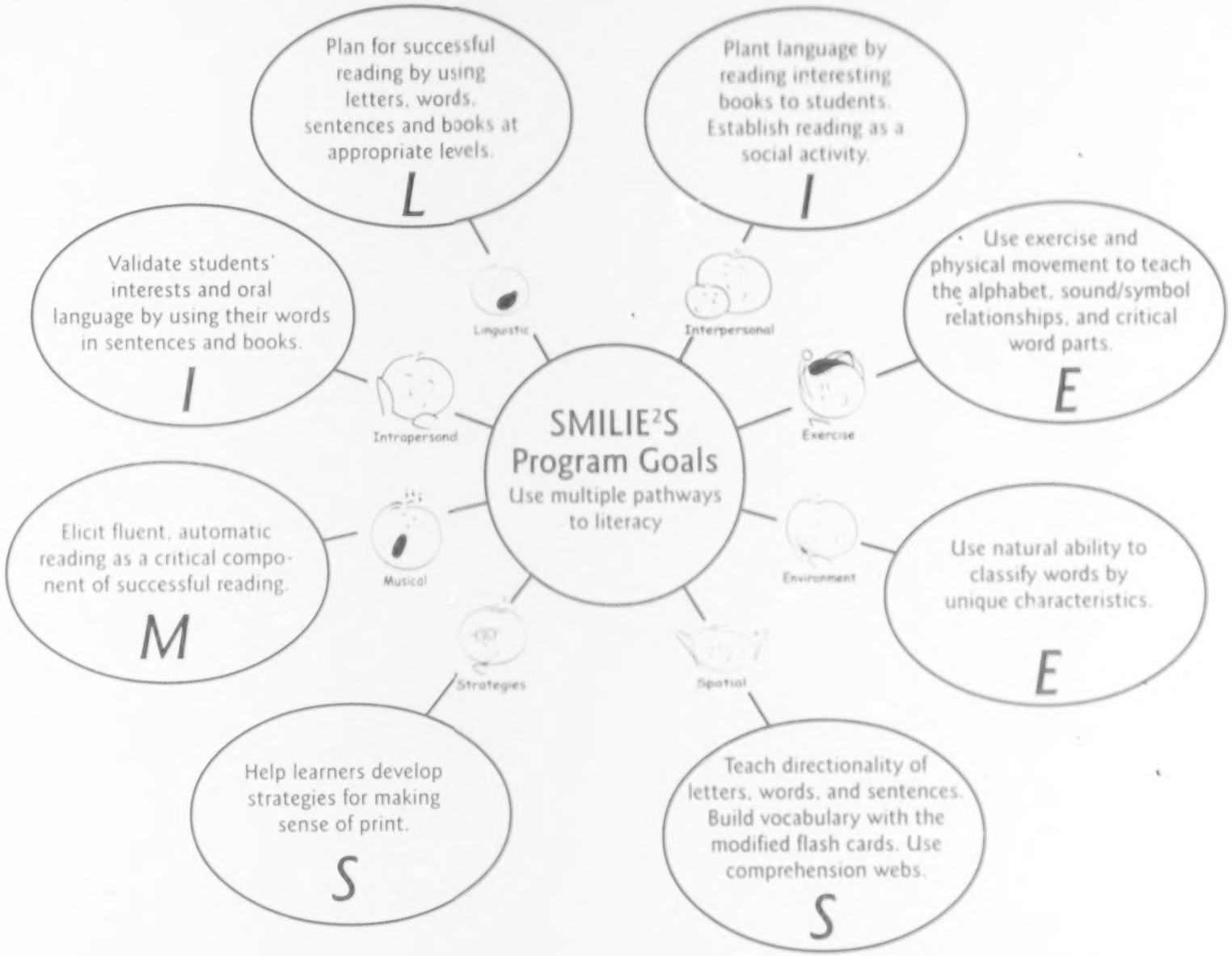

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FIGURE 2.2

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Chapter 2

Strategy Pathway

This pathway deals with the ability to reason things out. It corresponds to Gardner's logical/mathematical intelligence, which focuses on the ability to solve problems. In reading, problem-solving is a critical behavior that explores patterns, develops categories, and discovers relationships. Humans, who constantly seek to make sense of their environment, are naturally problem-solving organisms. When teachers help students develop multiple ways to figure out text, they are using the strategy pathway.

This section introduces the reading process as a problem-solving process. It explains the cues—levels of information within the reading material—that are used by readers to engage in problem-solving to work out the message of texts. The section also details how to teach to increase strategy development. Aids are provided for implementing strategy teaching, including a checklist, a list of teaching prompts, and directions for making an easel to use the strategy prompts.

REFERENCE:

* Armstrong, pages 94–108

HOW THE READING PROCESS WORKS

Reading is a complex set of thinking behaviors that a reader uses to produce meaning. A good reader uses thinking strategies to work with several kinds of information from a book to arrive at the author's message. These strategies ensure the reader's success

Strategies

Use strategies so that students can recall questions or prompts on another day in another book.

Prompts become what students hear in their minds' ear when they are faced with a problem word. Later, the process becomes automatic and requires little attention.

This notion of the reading process is based on the research of Marie Clay.

in figuring out the text. A reader who has muddled strategies or neglects the cues has a difficult time making good progress. Learning reading strategies requires reading and writing continuous text. The language teachers use to develop problem-solving strategies in students is critical. "Telling" alone does not produce a strategic reader. Other kinds of prompts are necessary to break the cycle of dependence between teacher and students and to give students ways to figure out text on their own.

CUES (INFORMATION SOURCES) IN READING

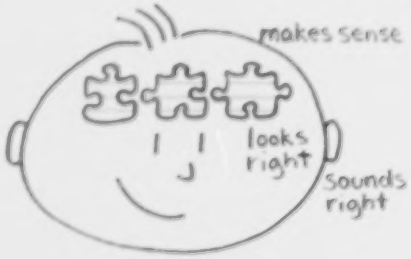
When students come to a tricky word, they need to think about what they have read so far to master the difficult word. During the reading process, good readers use cues from meaning, grammar, and print in a flexible manner to figure out text. Teachers can get some idea about the cues students are using if they listen to students' comments, watch where students' eyes are directed, and analyze students' errors or attempts at tricky words. The examples below show what to watch for.

Analysis of the readers' errors and attempts at difficult words helps teachers see what cues the readers are using.

Less skilled readers often neglect some cue sources.

Meaning

Meaning comes from the story and pictures as well as from what students already know about ideas in the story. Story meaning is a strong cue to help work out further meaning from the rest of the story. When students read "dad" for "father" they are using a meaning cue. But if students read "from" for "father," they are likely ignoring meaning cues.



PROMPT:

"Did that make sense? What would make sense?"

Grammar

Grammar cues come from the ways students put words together to make sentences. Most attempts to read words and the resulting errors made by readers are consistent with sensible grammar. In other words, their attempts result in a phrase or sentence

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that makes sense. For example, students might read, "If you play . . ." in place of "If you give . . .," which sounds OK because a sentence could conceivably start that way.

Print

Print cues come from students' knowledge of words and letters and the sounds that go with words or parts of words. The reader using print cues, substitutes words that begin with the same sound or in some way look similar. When students say "went" for "wanted" or when they read "looking" for "looked," they are probably using print cues. As they gain skill more of their attempts match print cues.

AIDS FOR IMPLEMENTING STRATEGY DEVELOPMENT

Strategies help students learn more about reading each time they read. Research has found that good readers use the following strategies, and by using these strategies they learn more about how to read each time they read.

- One-to-one matching
- Locating known and unknown words
- Self-monitoring
- Using more than one type of cue
- Self-correction

One-to-One Matching

A basic literacy concept that readers develop early is to understand that there is a one-to-one match between spoken and written text. Teachers can help students use this strategy by telling them to use a finger to touch each word when they read. If students try to touch one word at a time but are unable to coordinate their fingers and their voices with the words, teachers can do one of the following:

1. Ask, "Did that match?" or "Did you run out of words?"
2. Tell students to go back and try again.

Strategies

PROMPTS:

"Did that sound right? What would sound right? Reread to hear how that sounds"

"Did that look right? What letter would you expect to see at the beginning of that word?"

Use prompts that students will remember to use on another day in another book.

Strategies are behaviors and ways of thinking a reader uses to read new stories.

Frequently ask, "Were you right?" when students are right and when they are not.

Ask, "Did it make sense *and* sound right *and* look right?"

REFERENCES:

Thogmartin, pages 91–96, 104–109

Clay, pages 39–43

Strategies

Encourage students to use their fingers when they read to help focus their attention on the print. Later on, if using fingers begins to keep them from reading fluently, suggest they not use this strategy.

PROMPTS:

"Read it with your finger."

"Try again and touch each word one time."

REFERENCE: Clay, page 40

3. Point with students and ask them to imagine that they are "hopping on" your finger as you touch each word they are reading.
4. When a word such as "elephant" becomes tricky, clap out each syllable and let students know they have to keep their fingers on the word for all the parts (syllables) because it's one word.
5. If students point to "ice" in "ice cream" but say both words, show them how to point correctly by saying the words with you.

Locating Known and Unknown Words

When students are reading, known words act as reference points in new, unfamiliar text. To encourage the use of known words, tell students to go back and find the known words. Then encourage students to use them as they try to read the new text again.

Teachers can also have students look for and read new words in the text. This helps students learn to search for cues while reading. For example, encourage students to reread a sentence up to the hard word and then sound out the first letter of the hard word. Suggest that students think about a word that starts with that letter that might fit there.

Self-Monitoring

Good readers check themselves as they go along to make sure that the work they are doing is OK. They think, "Does what I've read make sense? Does it sound OK? Does this print match what I think it says?" This habit of checking oneself mentally is called self-monitoring. Encourage students to monitor their progress with their own eyes and ears when reading; that is, they need to really look at the print and listen to the language and meaning of what they are reading. Earliest signs of readers monitoring themselves appear in several ways:

- They pause or frown as if they sense something isn't quite right.
- They read again as if to confirm what they tried was OK.
- After an attempt, they notice some errors and comment, "No that's not right."

To help students monitor, teachers can do the following:

- Encourage students by complementing them for "good noticing" when they hesitate or when they reread a sentence.
- Help students use one-to-one strategies and locating strategies to monitor themselves.

Locating strategies help readers in their word-solving work. At times, readers say an anticipated word, but when they examine the word on the page, it doesn't have a letter/sound connection with the word they tried—they've located an unknown word. At other times, readers say an anticipated word, but as they look closely at the word on the page, they see that it's really a word they know—this gives them an "anchor" in an unfamiliar text. Both kinds of locating strategies help students monitor their reading.

Teachers need to do some monitoring to get the process going. Then, they should hold back on their own impulses to help students and use the suggested prompts to help students resolve their problems. Students must learn to self-monitor rather than depend on teachers' feedback.

Using More than One Type of Cue

Checking the different types of cues, one against the other, is called cross-checking. As students become adept at using a variety of cues, they are able to cross-check one type of cue against another. Later, students notice several types of cues simultaneously.

Students develop the ability to use a variety of cues to check their reading. The one-to-one strategies and locating strategies previously discussed are helpful when using cues. Teachers can encourage these behaviors with the following strategies:

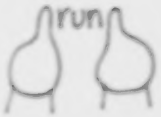
- Have students refer to cues based on the meaning of the text (meaning cues). Ask them to think about the story and look at the pictures.
- Prompt students to refer to the structure of the language (grammar cues). Ask, "Did that sound right?" or "Do we talk that way?"
- Draw attention to words students read incorrectly, and let them discover their own errors (print cues).
- Reread what they have read the way that they read it, and then ask if that sounds right. Or, cover the word and ask, "If this word were 'pony' (or whatever word

Strategies

Keep a list of students' known words on the "Known Words" chart found in the section titled "Assessment" (see Part III).

PROMPTS:

"You know _____, now frame it with your fingers."



"That's correct! How did you know?"

REFERENCE: Clay, page 40

A primary goal of teaching is to help students become self-monitoring readers.

PROMPTS:

"What did you notice?"

"Something's not quite right. See if you can find it."

"You really check yourself as you read, don't you?"

"I like the way you are checking on yourself as you read."

Strategies

the student read incorrectly), what would you expect to see at the beginning (or at the end, or after the *p*, etc.)?" Then have the student check as you uncover the word.

Teachers need to frequently ask, "How did you know?" when students are successful in reading difficult words. Teachers can then extend the question, "How else did you know?" Students notice that the word made sense (meaning) *and* sounded right (grammar) *and* looked right (print). Students are cross-checking one cue against the others.

Successful readers use all of the cues.

PROMPT:
Frequently ask, "How did you know . . . how else did you know?"

This kind of prompt helps students develop checking habits that use more than one cue.

The goal for teachers is to help students use all three types of cues (meaning, grammar, print) simultaneously. When students read "cried" for "called," they have likely used all three cues. "Cried" begins and ends with similar letters (print cue) as "called," can convey the same idea in a sentence as in "Stop!, cried the farmer" (meaning), and makes sense in the sentence (grammar).

Students can learn to use more than one kind of cue in several ways:

- Extend their use of meaning cues as they learn more about their world and learn about more kinds of stories: fantasy, mystery, true-to-life, etc.
- Enlarge their use of grammar cues with more experience in how language is used in speaking and in books.
- Use more print cues as they move from using first-letter sounds to ending letter sounds to chunks (such as *ing* and *ed*) to using vowel sounds, then to complex spelling patterns and word parts.

Self-Correction

As the term implies, self-correction occurs when students make errors and correct the errors on their own by monitoring their reading and using cues. All readers make errors, but good readers self-correct a high percentage of their errors. Teachers need to encourage self-correction because it helps students become independent learners. Teachers can encourage self-correction in several ways:

- Draw attention to students' successful self-corrections in positive ways: "I like the way you fixed _____."

PROMPTS:

"What smart thing did you do on this page?"

"I could tell you knew something was wrong on this part. What did you notice?"

- Allow students to have plenty of processing time when they are having difficulty. Don't immediately jump in to help, especially when the child is actively searching for cues.
- Prompt students to use a cue they haven't noticed, specifically one geared to figuring out the difficult word. If students are trying to sound out the words but are unsuccessful, suggest that they think about the story again or refer them back to the pictures.
- Suggest that students reread the sentence after figuring out a tricky part. Ask students if the sentence is right, how they knew, etc.
- Be less specific in helping students as they become more proficient: There was a problem in this sentence. Can you find it?

Additional Aids

The next few pages provide additional aids to help teachers emphasize strategy development. The Problem-Solving Performance Checklist (see Figure 2.3) is a checklist for teachers to track a student's progress in problem-solving for reading. Teachers can use the Prompts and Questions for Reading Strategies (see Figure 2.4) reminder sheet as an easy reference for prompting students during lessons. And, directions are included in Easel for Strategy Prompts (see Figure 2.5) to make a tabletop easel to hold the prompts and questions reminder sheet.

It is important for teachers to learn the prompts and questions for reading strategies. When teachers consistently use the same wording in their prompts, the students learn to ask or give themselves those same questions and prompts, which leads to independent reading. Teachers can place the prompts in view to make using them easy. One way to display prompts is to make an easel from a file folder as shown in Easel for Strategy Prompts (see Figure 2.4.)

Strategies

Do not immediately jump in to help students when they experience difficulties. Allow them to have plenty of processing time.

PROMPT:

"I like the way you found out what was wrong and fixed it all by yourself."

Placing the prompts in view while you work makes using them easy.

Problem-Solving Performance Checklist

Type of Problem-Solving	Hardly Ever	Sometimes	Nearly Always
One-to-one matching			
Consistently uses known words (*is, to, the, and*, etc.)			
Checks to see if what he or she is reading is correct or incorrect			
Checks to see that the meaning fits and the print matches the attempted word			
Says the word again to see if it is correct			
Successfully corrects errors without a prompt from the teacher			
Rereads phrases to tie together meaning and expression			

FIGURE 2.3

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Prompts and Questions for Reading Strategies

Fluency Prompts

Read it as though you were talking.

Read it like [the giant, or whatever] would say it.

One-to-One Matching

Read it with your finger. Touch each word one time.

Were there enough words?

Did you run out of words?

Using Meaning Cues—M

You said ____. Does that make sense?

Check the picture. Think about the story.

Think about what the picture is telling us about the story.

Using Structural (Grammar) Cues—S

You said ____. Does that sound right?

Can we say it that way?

Does that sound the way a book would say it?

Using Visual (Print) Cues—V

Get your mouth ready for the sound of this letter.

What do you know that [starts like/ends like/has a chunk like] this word?

Using All Types of Cues—MSV

Let's think about what would make sense here, what would sound right, and what would look right.

You said ____, and that made sense, but let's think of what else might make sense and [start with/end with] this sound.

Giving the Word

After prompting for cues when students are stuck, tell them the word. Tell them this way:

Would ____ make sense there?

Would _____ sound right there?

Do you think it looks like ____?

Self-Monitoring

When a student seems uncertain, use the following prompts:

What did you notice?

Something's not quite right. See if you can find it.

Are you right? (Ask this when the attempt is correct *and* when the attempt is not correct.)

I like how you were checking on yourself.

Strategy Awareness

There was a tricky part on this page. Can you find it?

You found the hard part. What was it?

Show me where you did some good reading work. How did you figure that out?

FIGURE 2.4
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Easel for Strategy Prompts

Make an easel from a file folder as shown below.

1. Cut file folder as shown by dotted lines.

2. Open folder and use as an easel.

FIGURE 2.5

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Chapter 3

Musical Pathway

This pathway to successful reading and writing deals with a sensitivity to pitch, melody, rhythm, and tone. It corresponds to Gardner's musical/rhythmic intelligence. When teachers use songs, cassette tapes, jingles, raps, poetry, musical instruments, clapping, and background music, they are using the musical pathway. Tapping fingers or toes, wiggling legs, or humming tunes are indications that students are using the musical pathway. Even if these actions are irritating, teachers should not stop them. Music and rhythm are pathways to literacy!

This chapter includes several kinds of activities that use the musical pathway as a route to literacy. Fluent, Easy Reading has a musical quality to it because it makes use of rhythm, expression, and the tonal quality of the voice. Repeated Pattern Books, Poetry and Nursery Rhymes, and Play Songs and Jump Rope Rhymes provide opportunities for fluent, musical reading. Raps also communicate important concepts about literacy through the rhythmical musical pathway.

REFERENCE:

Armstrong, pages 62–76

Musical

FLUENT, EASY READING

Fluent reading, which is smooth and expressive, has to do with the tone and rhythm of reading. It generally makes the meaning of the story more obvious. Teachers can encourage fluency with the following techniques:

- Use familiar, easy books.
- Use books with repeated patterns or rhythmic language.
- Model fluent reading. Read a selected short passage, then have students repeat that same reading.
- Demonstrate continuous modeling. Read every other page or trade character parts with students.
- Compliment students when they read fluently: Tell them, "I like the way that you read that story (or page, or line)," or "You read that just the way (the character) probably would have said it!"
- Emphasize sentences punctuated with question marks or exclamation marks. Remind students to consider the punctuation while reading.
- Demonstrate how to look at two or three words and then say those words in one breath.
- Demonstrate fluent and choppy reading, and ask students which is easier to understand.
- Try "pushing" students' reading rates: Slide a card over the text as students read in unison. Adjust speed to help students reach their optimum rate.
- Give every student the opportunity to read fluently with each lesson. (This experience leads a student to say, "I can read!")

PROMPTS:

"Read it as though you are talking."

"Would you say it like that to your friend?"

"Look at these words. Then let's say them together."

REFERENCE:

Thogmartin, pages 62 and 100

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REPEATED PATTERN BOOKS

Repeated pattern books repeat the same sentence pattern and many of the same words. For example, "I like red balloons. I like green balloons. I like balloons." Repeated pattern books are a great source for fluency practice, because the repeated pattern becomes predictable. Writing repeated pattern books with students develops simple written language and provides texts that are easy for students to read. The following are steps for creating repeated pattern books:

1. Make a book by folding and stapling ordinary paper (see Bookmaking: Simple-Folded in chapter 4).
2. Choose a pattern (see Figure 2.6).
3. With students, generate text, filling in words they suggest (even if the words seem difficult).
4. Put one line on each page.
5. Use a slightly different twist on the last line if you can (see Figure 2.7).
6. Illustrate the text with drawings or pictures from newspapers, cards, and magazines.

"Predictable books for early readers are the infrastructure that support effective reading instructions" Moustafa, page 95.

Little Book Story Patterns

Topics in parentheses are suggestions for types of objects to complete the sentences, while the brackets contain words that may be used:

- Here is a . . . (garden objects/household objects/occupations/etc.) [hoe, rake, watering can, shovel].
- This is the . . . (objects in classroom/playground/store) [chalkboard, piano, pencil sharpener].
- This is an . . . (misc.) [apple, office, airplane, ice-cream cone etc.].
- Look at the . . . (parade items/circus items/nature/beach)[float, balloon, marching band].
- I am . . . (school activities) [reading].
- I am a . . . (farm animals/wild animals) [cow, horse].
- Come and see the . . . (misc.) [pet shop, new kid at school].
- I am going in the . . . (mode of transportation) [bus, plane, car].
- He (father) is . . . (activities) [pushing the buggy, washing, sweeping].
- (Animals, friends' names) [Mother] . . . likes me.
- She (mother) is . . . (activities) [pushing the buggy, washing, cleaning].
- Sister is . . . (activities) [climbing the tree, playing tag].
- Brother is . . . (activities) [riding the bike, playing ball].
- My dog (grandma/friend) can . . . [roll over, jump up, fetch the paper].
- . . . (friends/family/animals) [Mother, Susie, Spot] got on the . . . (transport) [bus, car, sleigh].

- Before school we . . . (morning activities) [get up, get dressed].
- We are going on the . . . (transport) [bus, plane, train, boat, ferris wheel].
- Come and play with the . . . (animals, toys, playground equipment) [dog, cat, horse].
- Come and play with . . . (children's names) [Mark, Susie].
- My . . . (things in child's room) [bed, toys, clothes] are kept here.
- We went to the . . . (places) [library, playground, office, cafeteria, lunchroom].
- "We like you (role of person) [father, grandmother, mother]," said . . . (others in child's family).
- Here are the . . . (things we shop for— plural) [apples, crackers, clothes].
- I look after my . . . (toys, school things) [pencil case, books, lunch box].
- I like (activity/thing/food) [sports, crafts, dancing]. Do you?
- In the summer I . . . (activity) [swim, run].
- In the winter I . . . (activity) [sled, ice-skate].
- I am afraid of . . . (thing) [the dark, spiders].
- I help my . . . (family) [brother, sister].
- My friend is the . . . (community helper) [mailcarrier].
- It is fun to ride the . . . (transportation) [bus, bike].
- When I grow up, I could be a . . . (occupation) [police officer, fire fighter].
- What does your (parts of the body) [nose] . . . do?
- Here is my . . . (clothes) [socks].
- Grandma calls me . . . (special names) [Buster].

FIGURE 2.6

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Here Is the Transport

Here is the car. Here is the bus. Here is the train. Here is the boat. Here I go.

1 2 3 4 5

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FIGURE 2.7
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Musical

PROMPT:

"What's your favorite song, poem, or rap?"

Framing a word or letter requires students to use their pointing fingers to mark the beginning and end of the word or letter.

POETRY AND NURSERY RHYMES

Repeated reading polishes fluency, and fluency makes meaning more obvious. When meaning is obvious, it helps drive problem solving. Poems and nursery rhymes are particularly good texts for students to read over and over, using the musical pathway as an avenue to strong fluency and, in turn, to strong problem solving in new text. Teachers can use poetry and nursery rhymes in the following ways:

1. Use any poem, song, or rap that students know well.
2. Write a poem in book form (see chapter 4 for book ideas).
3. Use the rhymes as originally written in shared reading sessions (read along with students, read alternate pages with a student) and in independent reading sessions (in which students read poems or rhymes by themselves).
4. In advance, prepare an adapted version of a poem that uses students' or friends' names or other objects or actions:

Little Bo Peep has lost her sheep
And doesn't know where to find them.
Leave them alone and they'll come home
Wagging their tails behind them.

Little Tyler has lost his dog
And doesn't know where to find it.
Leave it alone and it will come home
Wagging its tail behind it.

Adapted Nursery Rhymes (see Figures 2.8a and 2.8b) illustrates several other versions of adapted nursery rhymes.

Wise teachers use teaching points, which are teacher/student conversations that focus briefly on bits of knowledge or strategy in the context of a poem or story. Teaching points help students develop fluency and problem-solving strategies as well as a knowledge of letters and specific words. Most teaching points are done immediately after reading a book. However, teaching points may be made during the reading if needed to improve fluency or to successfully work out the message of the text. Use teaching points for the following:

- Reading fluently
- Matching one to one (one word for one point of the finger)
- Framing letters, chunks, or words, such as framing words beginning with *d*

Adapted Nursery Rhymes*

Adapted from "This Is the Way We Wash Our Clothes"

This is the way we read at school,
Read at school, read at school.
This is the way we read at school,
During our reading lesson.

This is the way we read a word,
Read a word, read a word,
This is the way we read a word,
When we're not sure what it is.

Other variations:
This is the way I help my mom . . . Every single day.
This is the way I comb my hair . . . Before I go to school.
The birds in the tree sing tweet, tweet, tweet . . . Before they go to sleep.

Adapted from "Row, Row, Row Your Boat"

Sleep, sleep, sleep at night.
You must get your rest.
If you go to bed on time, you'll be at your best.

Adapted from "Old MacDonald Had a Farm"

Little (student's name) had a room, E - I - E - I - O.
And in that room he had a car, E - I - E - I - O.
With a vroom-vroom here, and a vroom-vroom there,
Here a vroom, there a vroom, everywhere a vroom-vroom.
Little (student's name) had a room, E - I - E - I - O.

Other variations:
Little (student's name) had a ball, E - I - E - I - O.
[Replace room and car with ball and bounce; then bat and smack; drum and tap; horn and toot.]

Adapted from "Mary Had a Little Lamb"

Mother baked a cake today, cake today, cake today,
Mother baked a cake today,
She made my favorite kind.

Other variations:
Dad and I played catch today . . . with my new baseball.
I eat veggies every day . . . they are so good for me.
I can run, and skip, and hop . . . When I go outside.
I can feed my kitty cat . . . but only when she's hungry.

Adapted from "Oh Where, Oh Where Has My Little Dog Gone"

Oh where, oh where has my lunch box gone?
Oh where, oh where can it be?
I left it here in my back pack,
Oh where, oh where can it be?

Other variations:
has . . . tennis shoe . . . with a hole in its toe and gum on the heel.
has my dolly . . . with her little pink dress and matching hat.
have my mittens . . . they are light blue with bright red.
has my pencil . . . with a short eraser and almost no lead.

FIGURE 2.8a
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Adapted Nursery Rhymes (continued)

Adapted from "Are You Sleeping?"

Are you singing? Are you singing? (use a student's name here).
You can sing a song. You can sing a song.
Sing with me. Sing with me.

Are you laughing? . . . Yes I am . . . Loud and long . . . We must be happy . . .
Ha, ha, ha! Ha, ha, ha!

I like pizza . . . Yes I do . . . Especially when it's cheesy . . . Yum, yum, yum!

I can swing . . . Way up high . . . Back and forth . . . I can swing, Way up high.

Adapted from "This Little Pig"

This little boy went fishing.
This little boy stayed home.
This little boy caught a fish.
This little boy caught none.
And this little boy went skipping all the way home.

This little girl drew a picture.
This little girl drew a house.
This little girl painted flowers.
This little girl painted none.
And this little girl said,
"Now I'm done" all the way home.

This little dog found a bone.
This little dog found one, too.
This little dog buried one.
This little dog buried none.
And this little dog said,
"Yip! Yip! Yip!" all the way home.

This little rabbit ate a carrot.
This little rabbit ate at home.
This little rabbit nibbled on lettuce.
This little rabbit nibbled on none.
And this little rabbit went
Hippity, hoppity, hop all the way home.

*Adaptations by Karina Pimentel. Reprinted with permission.

FIGURE 2.8b

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PLAY SONGS AND JUMP ROPE RHYMES

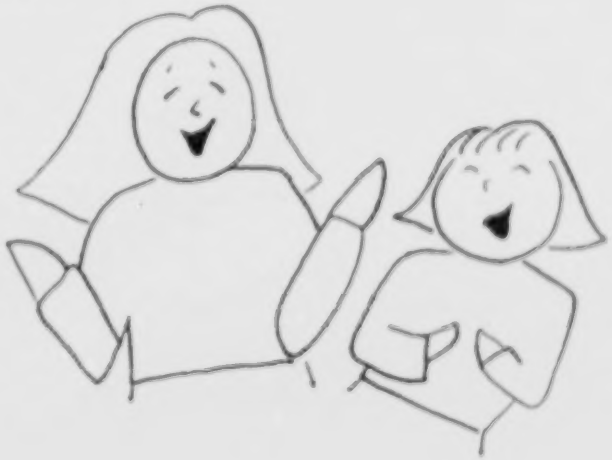
Play songs and jump rope rhymes are songs students learn from each other or from their parents. Because they are set to music, students become fluent in the language of the songs or rhymes when they recite them. This makes it easier for them to read the rhymes in print form. Teachers can use the following steps in using play songs and jump rope rhymes:

- Share a favorite song or rhyme with students.
- Ask students to share their favorite songs or rhymes.
- Write one of the songs or rhymes down on chart paper or in book form.
- Substitute words that bring students into the song or rhyme (their names, for example) or that teach a concept.
- Develop rhythmic activities to go with the songs and rhymes, such as clapping, stomping, jumping, or snapping fingers.

RAPS

A rap enhances the musical pathway by providing a beat. This increases the flow of the language and makes learning fun. Teachers can build raps using the following steps:

1. Establish a beat: Clap, snap fingers, tap a beat from a portable keyboard, or use a drum machine.
2. Brainstorm a list of key concept words that students need to learn (see Figure 2.9). Make sure to include concepts, setting, facts, events, descriptive words, etc.
3. Choose specific key words and establish possible rhymers for them (see Figure 2.9).
4. Compose a rhyme and put it to a beat.



Many cultures have play songs that are passed down from one generation to the next. These are excellent sources of "language" for reading.

Miss Mary Mack and Other Children's Street Rhymes compiled by Joanna Cole and Stephanie Calmenson provides examples of play songs that teachers can use and adapt with students.

Any poem or song can be made into a rap by adding a beat.

There are many different rhythmic patterns that can be generated by clapping, snapping, and stomping.

Musical

Key Words	Rhymers
make, break	fake
chunk	junk

FIGURE 2.9

"You Can Make It!" (Figure 2.10) is an example of rap that encourages readers.

Combine this activity with others from pathways the student shows strengths in. For other activities, see Directionality and Reversals (b/d Confusion) in chapter 1.

Learning to Write "b"

Raps can also help students to learn and recognize the letter *b*. When direction of letter formation is tricky for students, it helps to talk through or chant through the motion to form the letter and to use spatial reference points. Just as a catchy commercial is hard to forget, the verbal aids are recalled more easily when set to music or a rhythmical chant.

"You Can Make It!"

CHORUS:
Hey, if you can't make it, just break it.
Don't fake it, come on, you can make it.

VERSE 1:
Let's just say you were reading a book,
Having good times, seems like you're hooked.
Then you come to a word that leaves you disturbed,
Don't just junk it, just
Cha, cha, cha, cha, cha, cha, chunk it.

CHORUS:
Hey, if you can't make it, just break it.
Don't fake it, come on, you can make it.

VERSE 2:
Hey! You have something to say and it's deep down inside.
Come on man, you have nothing to hide.
Let me hear your story, story, your st-st, story.

CHORUS:
Hey, if you can't make it, just break it.
Don't fake it, come on, you can make it.

VERSE 3:
Now let me tell you a thing,
Perhaps a word or two.
There's nothing better than a magnetic letter.
Move a group over here. Regroup over there.
Build a word here. Rebuild over there.
Come now test your skills.

CHORUS:
Hey, if you can't make it, just break it.
Don't fake it, come on, you can make it.

VERSE 4:
I read your story, man, now here's what we're gonna do.
Cut up the words, assemble them like you want to.
Tell me how many syllables, or rhyming parts,
Put it back again the way it was from the start.

CHORUS:
Hey, if you can't make it, just break it.
Don't fake it, come on, you can make it.

VERSE 5:
Say, can you hear my man, the initial sound,
I mean the words that have a simple-letter sound.
Put each letter in a box, and box it, box it, stretch and box it.

CHORUS:
Hey, if you can't make it, just break it.
Don't fake it, come on, you can make it.

VERSE 6:
Check this out, why are you reading so slow?
You're a reading sensation, overlooked some visual information.
Take a look at the page, what does the rapper say?
Let's read it again, re-re reread it again, reread.

CHORUS:
Hey, if you can't make it, just break it.
Don't fake it, come on, you can make it. (Repeat three times.)

By Francis Foust, teacher at Peterson-Warren School in Inkster, MI; Sheldon Bertram, student at Peterson-Warren School in Inkster, MI; Glen Roper, student at Great Lakes Academy in Cedar Lakes, MI; and Veronica Roper, student at Hollow Christian School in Lake Orion, MI.

FIGURE 2.10
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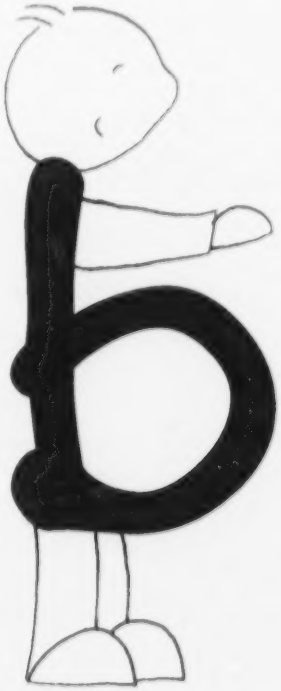
Musical

The following is a rap teachers can use with students. Teachers can encourage students to clap while they sing the rap.

"Mr. b"

Here's Mr. b, b, b
He's dressed in blue, blue, blue.
He's marching
 straight ahead,
Just like we
 write, write, write . . .
With belly out in front,
 we know he's Mr. b.
Now you can write that b
 and it will not be d.



Chapter 4

Intrapersonal Pathway

This pathway to successful reading and writing pays attention to the self. What are the feelings, emotions, interests, story lines, words, hobbies, and past experiences that characterize the students? When teachers use cultural songs and stories or when they help students understand and like themselves, they are using the intrapersonal pathway to literacy. When teachers listen to students' stories, they validate students' "voices," thus strengthening them. One of the many ways students shape or control their world is through an understanding and awareness of their inner selves—their intrapersonal intelligence. Though writing uses multiple intelligences, the expression of personal thoughts and insights makes it an intrapersonal activity. Writing also develops intrapersonal intelligence as students deepen insights about themselves through writing.

WORDLESS BOOKS

Wordless books are essentially picture books. Teachers can use them to tailor story language to the way students speak. Wordless books often help shy students find something to talk about.

REFERENCE:

Armstrong, pages 128–146

Visit <www.amazon.com> on the Web for a list of stories without words.

The following are some useful wordless books:

- *Carl's Afternoon in the Park* (and other Carl books) by Alexandra Day
- *The Trunk* - by Brian Wildsmith
- *The Apple Bird* by Brian Wildsmith
- *Frog on His Own* (and other Frog books) by Mercer Mayer

Intrapersonal

Wordless books are good starting points for conversations and for writing stories. Teachers can carry on a conversation about the story in a wordless book. This helps students relate their own experiences to the story.

Teachers can create wordless books by copying color book pages without the text or by using removable tape to cover the text of regular little books. Teachers and students can write captions or story text for each page. Students can use this book later for rereading.

SENTENCE AND STORY WRITING

Writing short stories with students offers many opportunities for them to experience the various elements of language as a writer. Valuable sound and letter work can take place during writing sessions. The following sections introduce teaching procedures for sentence and story writing. The Basics of Story Writing with Students indicates what materials are needed and how to get started. The sections Steps in Story Writing, Phonics, and Unknown Words describe teacher and student interactions that help students compose messages and put them into writing. The section Cut-Up Sentences describes procedures for cutting and reassembling the message to gain more practice in writing the message and reading it.

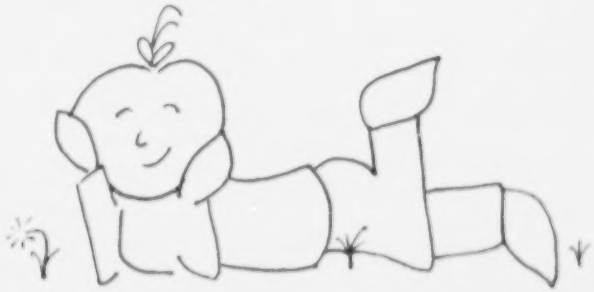
REFERENCES:

Thogmartin, pages 127–138 and 155–161

Clay, pages 28–36

The Basics of Story Writing with Students

Writing is like reading, but it is a slowed down process. This slower process gives students time to notice the detail in texts.



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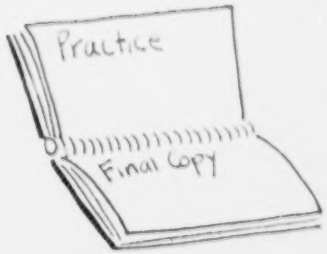
When students are writing a story, teachers can help them by having them compose a short sentence every day. Students can write an entirely new sentence each day, or they can add another sentence to the same story on a day-by-day basis. Students can even illustrate the story if time permits.

Students can write stories in a simple, handmade book, in a notebook, on a single sheet of paper, or on card stock. It is helpful for students to also have a sheet of paper on hand for practice work. Since teachers keep their students' writing for record-keeping purposes, a bound pad of paper works best. Unlined is better than lined paper because it is difficult for young students to follow lines. If students are using a bound practice pad, they can use the page on the opposite side for a practice area. If students are writing a book, they can do a draft copy on a practice pad, and then do the final copy in the actual book. Students can write with thin markers, pencils, or crayons. If the writing tool is not erasable, teachers need to have white correction tape or fluid available.



Steps in Story Writing

Once all the materials are gathered, there are several steps for planning and writing a story. Teachers need to work with students on the following:

1. Decide where the story will be written; that is, will it be written in a blank journal, on the pages of a wordless book, etc.
2. Help your students generate their stories orally. Use the students' ideas and words if possible.

Intrapersonal

Story writing is also a perfect time for students to practice proper letter formation. Have them do this on the practice page when the need arises.

PROMPTS:

"Who is your story about?"

"Where does the story take place?"

"What happens in the story?"

Have students repeatedly reread what they have written before proceeding to the next word.

Intrapersonal

3. Encourage students to write one sentence at a time and to repeat the sentence several times as you record it on the lesson plan sheet (see Lesson Planning and Assessment in part III).
4. Help students write the sentence on the page (see the support tips below). In early lessons, prompt students on where to start writing on the page.
5. Work with students on when to use upper (capital) and lower case letters.
6. Teach students to use a "finger space" between each word.
7. When students make errors, prompt them to correct the errors: Ask, "Did you start your sentence with a capital letter?" "How might we make this easier to read?" or "What do we put at the end of this sentence?"
8. When students need to fix errors, help them erase them or cover them with white correction tape or fluid.

Remember to have students read their stories again at another time. This helps them realize that what they write is worth reading again. It also provides a familiar text for reading practice.

A correct, finished sentence offers more valuable reading practice than a partially correct copy. Teachers can help students to write words, and they can give support in the following ways:

- Have students say words slowly while pointing under the blank lines drawn by the teacher to represent the sounds of each word.
- Encourage students to listen for the identifiable sounds in the word and to fill them in as they are able.
- Allow students to fill in the blanks out of order in early lessons.
- Help students fill in all the blanks.
- Explain silent letters as you or students complete words.
- Invite students to practice words on the practice page once or twice before they write them in the story.
- For words with two or more syllables, have students clap the syllables, work with each syllable as a unit, and then put the syllables together to make the word.

Remember to have students work out one word at a time on both the practice page and the finished story page. Do not let students complete sentences as practice and then copy it as a whole sentence for the finished copy. It is important that students understand that sentence writing is about the process of constructing words, not simply copying words.

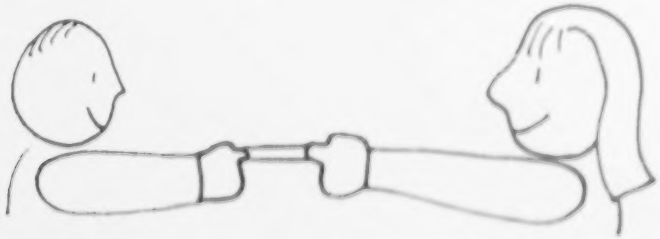
Phonics

Phonics is a system of sound and letter rules that helps the reader figure out words for reading and for writing. Unless the learner can hear the sounds within words, it is hard to make use of phonics for reading or writing.

Story writing with students is an excellent time to work on basic phonics principles. Encouraging students to slowly recite the words they are writing and to listen for their sounds helps students to develop strong letter and sound associations in context. (See Onsets and Rimes in chapter 8 for word-building activities.)

There are several interactive ways teachers can illustrate phonics:

- Use an elastic band to show how they can stretch out the sounds of words.
- Move a chip or coin for each sound in a word.
- Hold up a mirror so students can see how their mouths form different sounds.
- Use the discovery of one rime to generate other words with the same rime (e.g., map, tap, lap, snap).



Intrapersonal

Linguists, or people who study language, have called the beginning parts of words onsets, and they have called the ending part rimes.

In snap, *sn* is the onset and *ap* is the rime.

PROMPTS:

"Say it slowly."

"What letters do you expect to see?"

"Do you know another word like that?"

"Do you know another word that starts (ends) like that?"

Intrapersonal

Whenever students practice high-frequency words, consider how to work with the words in future lessons to secure mastery of the high-frequency words.

Unknown Words

Inevitably, students stumble across several words that are unfamiliar to them, but these words can become learning experiences or obstacles. Several options exist as teachers help students write unknown words in their stories.

If the word is one that is better to know by memorizing it (a high-frequency word or an irregular word that is important, such as "want" or "come"), teachers can write the word on the students' practice pages. Then students can write it several times for practice, running their fingers under it and reading it each time they write it. When the students feel comfortable with the word, they can write it in their stories.

If students can say the word slowly while listening for the sounds, they can record in writing what they hear with some help from teachers. Teachers may need to tell them the hard-to-hear letters or chunks of letters. (See also Onsets and Rimes in chapter 8.)

If the word is one that has a consistent letter and sound pattern, teachers can make a blank line or box on the practice page for each sound in the word. Lines for sounds look like the following: f r o g l a k e b o a t. In the third example, the *o* and the *a* are on the same line in "boat" because they make one sound. This strategy provides support for students as they try to hear sounds in words.

Cut-up sentences provide practice for students in many basic reading behaviors, including directionality, one-to-one matching, checking behaviors, and word study.

Use discretion on how much to cut up the sentence. Make the task only as challenging as students can handle.

REFERENCE:

Clay, pages 35–36

Cut-Up Sentences

The cut-up sentence is used as a puzzlelike activity. The teacher cuts apart the sentence or story that a student has just written, and then the student reassembles it, which provides valuable practice in paying attention to print. The following are steps to show how teachers can use cut-up sentences to help individual students:

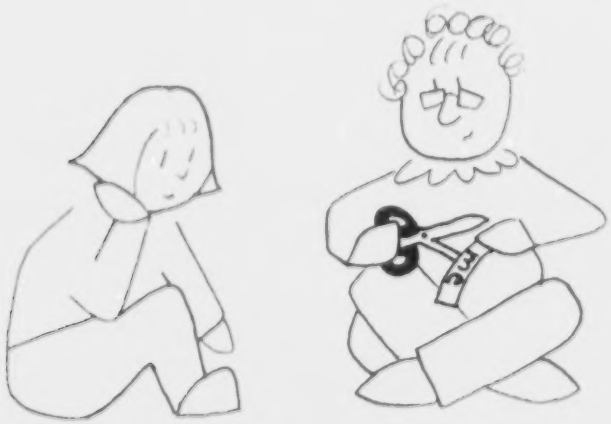
1. Use a sentence from the student's story.
2. Have students read their sentences and then write them on a strip of paper. Make 1 x 10-inch strips from white paper or poster board.
3. Show the strips to students (right side up) and have them read each word as you cut it with scissors.
4. Cut apart the words to give students more practice in recognizing chunks. If students write the word "playing" in their stories, cut the *pl* chunk and the *ing* chunk.

5. Arrange the pieces face up in random order.
6. Invite students to put the words and chunks in proper order. Limit the width of the surface, forcing students to complete sentences in two lines or more.
7. Have students read the sentences, making sure that they make sense and look right.
8. Write sentences on the outside of an envelope, put the cut-up sentence in the envelope, and send it home with students. Encourage students to practice their sentences with an older reader.

Optional Story Activities

Once students finish their stories, teachers can continue the learning process with some of the following activities:

- Encourage students to illustrate their stories.
- Include the stories as part of a book (see Bookmaking in chapter 6).
- Invite students to dramatize parts of the book (see Puppets in chapter 7).
- Suggest students read their stories to family members (see Take Home Books in chapter 6).
- Help students add to their stories every day to make a book.



Linguistic

Chapter 5

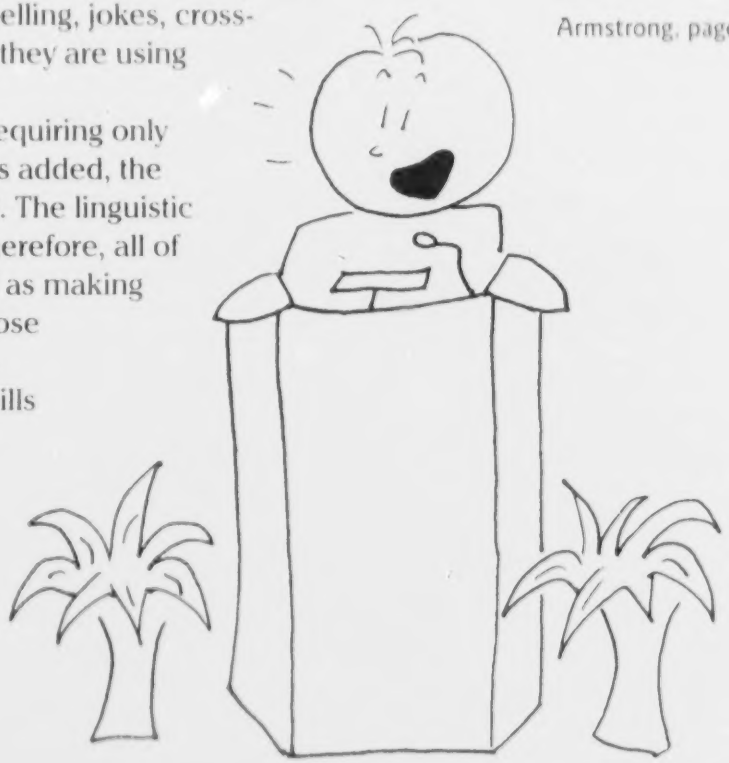
Linguistic Pathway

This pathway deals with the meaning and order of words. It relies heavily on auditory skills. When teachers use word games, storytelling, jokes, crossword puzzles, tongue twisters, and nonsense rhymes, they are using the linquistic pathway.

Many students have a difficult time with activities requiring only listening. However, when a visual/spatial component is added, the activity becomes less frustrating (see Spatial Pathway). The linguistic intelligence is the capacity to use words effectively. Therefore, all of the reading and writing activities could be understood as making use of the linquistic pathway. This chapter includes those activities that are basic to helping students absorb the prerequisite alphabet knowledge and use language skills for constructing meaning. These basic topics include alphabet work: Making an Alphabet Chart, Using the ABC Chart, ABC Book, and Repeated Pattern Alphabet Books. Topics basic to constructing meaning include Choose a New Book, Instructional Level Book, Introducing New Books, and Comprehension: Modeling.

REFERENCE:

Armstrong, pages 27–43



Linguistic

Alphabet Charts

An alphabet chart displays letters, each with a picture, such as *A* with a picture of an apple, *B* with a ball, and *C* with a cat. Students use the chart for review and as a reference to recall the sounds or formations of the letters.

Make an ABC Chart

Teachers can create an ABC chart easily and quickly. The only materials needed are scissors, glue, file folders, and pictures. Use the following steps to create an alphabet chart:

1. Photocopy the alphabet chart sheets (see Figure 2.11a and 2.11b).
2. Paste the *Aa* to *Tt* sheet to the top half of a file folder. Then paste the *Uu* to *th* to the bottom half of the file folder.
3. On the front of the folder, write "Our Class's ABC Chart."
4. Encourage students to paste an assortment of small pictures on the outside of the file folder for decoration.
5. Collect pictures that represent each letter sound of the alphabet.
6. Paste pictures on the ABC chart when working with specific letters and sounds.

The chart also has spaces for adding chunks (letter combinations that have the same sound in a group of words). Chunks can include *er*, *bl*, *ar*, *igh*, *at*, *up*, etc. Teachers can add as many combinations as they see fit.

Using the ABC Chart

The ABC chart makes a good aid for figuring out words for reading or writing. Students can use it as their own picture dictionary.

After students learn several letters, let them paste pictures on their personal ABC charts. Have students choose and paste pictures that go with the sound of the letters they know, such as "dog," "donut," or "desk" for *D*.

Aa	Bb	Cc	Dd	Ee
Ff	Gg	Hh	Ii	Jj
Kk	Ll	Mm	Nn	Oo
Pp	Qq	Rr	Ss	Tt

FIGURE 2.11a
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Uu •	Vv •	Ww •	Xx •	Yy •
Zz •	ch •	sh •	wh •	th •
158			159	

FIGURE 2.11b
70 THE MULTIPLE INTELLIGENCES PATHWAYS TO LITERACY MAKING SMILIES

SkyLight Training and Publishing Inc.

Once students' knowledge is secure on the short vowels, such as "apple" /*a*/ and "octopus" /*o*/, invite them to add to the *A* square on the chart another key word picture for the long sound such as "angel" /*a*/ or "opener" /*o*/. Drill the two sounds for each vowel for practice.

Linguistic

ABC BOOK

REFERENCE:

Clay, pages 26, 27

An ABC book is similar to an alphabet chart except that each letter is on a separate page. Prediction skill is part of a well-developed linguistic pathway, and the ABC book promotes that skill by having students predict what letter appears on the next page.

On the ABC chart, all of the letters are visible at the same time. Teachers can review letters and sounds faster with the chart because students don't have to turn pages. However, some students learn better with the ABC book because the visual input is simpler.

Make an ABC Book

Creating an ABC book is just as easy as making the ABC chart. The only materials needed are scissors, glue, twenty sheets of white heavy-weight paper (8 ½ x 11 inches), one piece of colored card stock (8 ½ x 11 inches), a stapler, and pictures. The following are steps for putting together the ABC book:

1. Fold in half the twenty sheets of white heavyweight paper.
2. Fold in half one piece of colored card stock for the book's cover.
3. Place each folded piece of paper one on top of the other, with the folded edge facing out.
4. Place the bundle of pages inside the folded colored card stock.
5. Staple along the folded edge.
6. Photocopy the ABC chart (see Figures 211a and 211b).
7. Cut and paste one set of letters in the top left-hand corner on each side of the page. *Aa* on the front of the first white page, *Bb* on the back of the same page, and so on for the rest of the alphabet.
8. Write the "Class's ABC Book" on the cover.

An ABC book is a good way for students to see their growing mastery of letter names and sounds.

Linguistic

Use pictures from old phonics books and magazines, or let students draw stick pictures.

Make sure students' ABC books are available during every lesson.,

9. Invite students to paste an assortment of small pictures on the outside of the book for decoration.
10. Collect pictures to use with each letter, or plan to let students draw pictures.

Use the ABC Book

Teachers can use the ABC book to help students learn and use letters, and then to review letter names and sounds. Students can make their own personal ABC books to use as references when working with letters and sounds.

Learning Letters and Sounds

When students know several letters, they can begin to fill in their personal ABC books. Students do not need to work in ABC order; they can paste pictures according to the letters and sounds they are learning. Have students draw a dot under the letters, and then paste a key word picture onto the page (see Figure 2.12). Students repeat the process at each lesson or as rapidly as they learn letters.

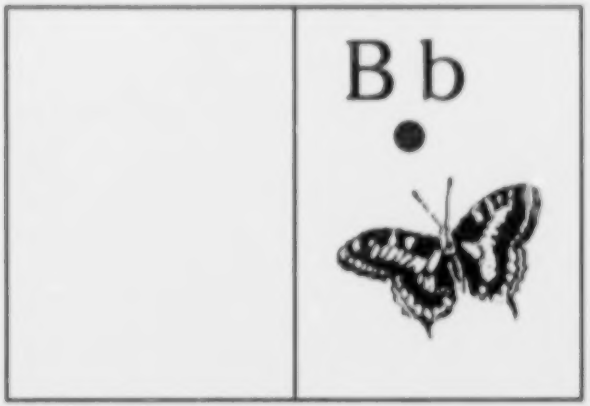

FIGURE 2.12

Reviewing Letters and Sounds

Teachers can use the class's ABC book to review letters and sounds with students. Teachers can point to letters (*Bb*) and have students recite what they are. Then teachers can point to the picture and have students say what the picture is (butterfly). Finally, teachers can point to the dot and have students pronounce the sound of the letters /*b*/.

To challenge more advanced students, teachers can ask students to predict what letter is on the next page.

Linguistic

An alternative is to use an ABC chart as a reference.

Using the ABC Book as a Reference

As students read new words, teachers can suggest that they check their ABC book to find the sound for the first letter of the word. Teachers should encourage students to use the key word to trigger their memory of the sound.

The ABC book is also a useful resource during writing lessons. If students forget letter shapes or the letters that go with a needed sound, they can use their ABC book to find the appropriate shape.

REPEATED PATTERN ALPHABET BOOKS

A handy resource is:

Hands-On Alphabet Activities for Young Children by Roberta Brown and Susan Carey. It contains ready-to-use blackline masters for alphabet books.

Easy pattern books repeat the same sentence with only a word or two changed from page to page. For example, the first page might be, "I like balloons"; the second page, "I like bottles"; the third page, "I like balls"; and so on. This type of book encourages students to use multiple pathways. With this type of book, students are using their own oral language meanings and word order, which is part of the linguistic pathway. They are also using their budding knowledge about words and letters, which represents the spatial pathway. And, because of the flow and rhythm of predictable text, students are using fluency, which is the musical pathway. These pathways reinforce each other. When text is not predictable, students may find it hard to use prior knowledge and oral language for prediction and fluency, so they are working only through the spatial pathway. Students may find reading difficult when using only one pathway. Repeated pattern books help students build needed links between the pathways.

Linguistic

Repeated pattern books are simple to make. Teachers need 8 ½ x 11-inch sheets of paper and writing materials. Teachers can use the following steps to make a repeated pattern alphabet book:

1. Cut several 8 ½ x 11 sheets of paper in half.
2. Choose a familiar language pattern for the repeated pattern, such as "Can you find the . . ."; "I see a . . ."; or, "Here is a . . ."
3. Generate familiar words that begin with the letter students are learning, such as ketchup, key, kangaroo, kennel, koala.
4. Write one line per page, such as "Can you find the ketchup?"
5. Accentuate the letter students are learning, with color, boldness, etc.
6. Continue for four to five pages.
7. Encourage students to draw simple illustrations on each page.
8. End the book with a catchy word or phrase if possible.
9. On the last page, draw a web of all the words in the book (see Figure 2.13).

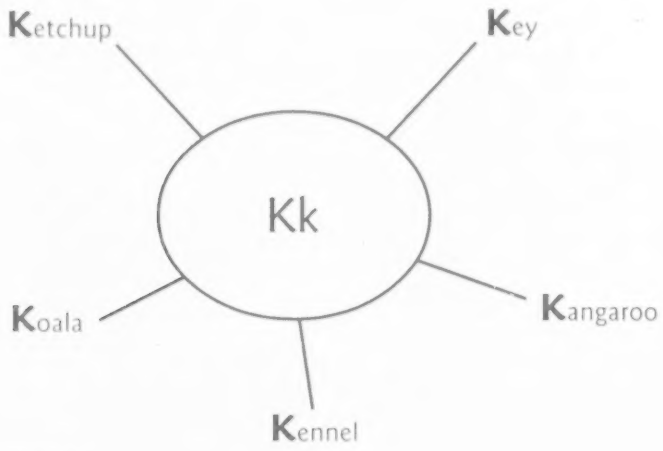

FIGURE 2.13

See Figure 2.14 for examples of repeated alphabet book ideas.

Some Repeated Pattern Alphabet Book Ideas

B

I see a balloon.
I see a bottle.
I see a ball.
I see a bag.
I see a bubble. Pop!

C

I eat carrots.
I eat corn.
I eat candy.
I eat cucumbers.
I eat cake . . . Yum!

D

There is a dog.
There is a doll.
There is a donut.
There is a desk.
There is a deer. See!

F

Can you see my foot?
Can you see my finger?
Can you see my face?
Can you see my food?
Can you see my family?
Mine!

G

Here is the garden.
Here is the gate.
Here is the garbage.
Here is the game.
Here is the gorilla. Run!

H

Here is my hand.
Here is my heart.
Here is my head.
Here is my hair.
Here is my hat. Wow!

J

Can you find the jam?
Can you find the jelly?
Can you find the jacket?
Can you find the jeans?
Can you find the juice?
Great!

L

I see the leaf.
I see the lake.
I see the lion.
I see the lamp.
I see the lizard.

M

I can see the moon.
I can see the mountain.
I can see the monkey.
I can see the man.
I can see the mouse. Ooh!

N

Look at my nose.
Look at my neck.
Look at my nail.
Look at my necklace.
Look at my nickel.

P

I like to eat peanuts.
I like to eat pears.
I like to eat pickles.
I like to eat peaches.
I like to eat popcorn. Crack!

Q

See the queen.
See the question mark.
See the quilt.
See the quarter.
See the duck. Quack! Quack!

R

There is a rainbow.
There is a river.
There is a road.
There is a rabbit.
There is a ring. Pretty!

S

Do you see the sun?
Do you see the stars?
Do you see the sandwich?
Do you see the salt shakers?
Do you see the soap? Shine!

T

Here is my teacher.
Here is my tooth.
Here is my toy.
Here is my table.
Here is my teddy. Fun!

V

I can see a van.
I can see a valentine.
I can see a vase.
I can see a violin.
I can see a vest.

W

Can you find the wagon?
Can you find the wallet?
Can you find the water?
Can you find the window?
Can you find the watermelon?

Z

There is a zebra.
There is a zigzag.
There is a zoo.
There is a zipper.
There is a zero. Zoom!

FIGURE 2.14
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Linguistic

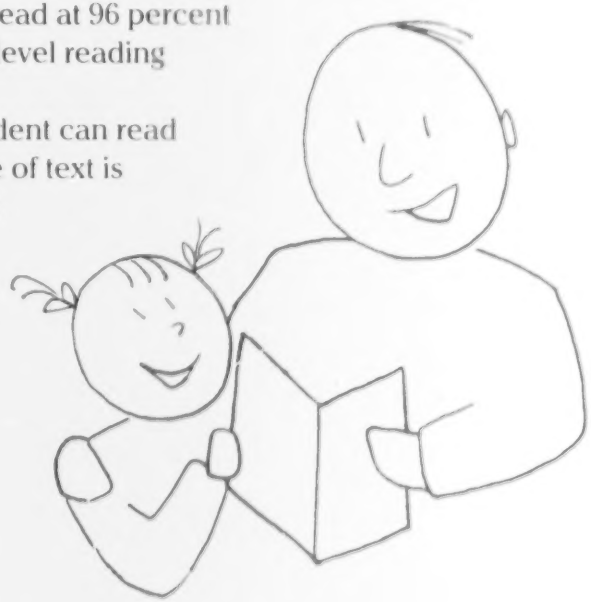
Never expect students to read books at a frustration level.

CHOOSE A NEW BOOK

Teachers should try to introduce a new book to students every day. The choice of book is very important. The new book needs to be at the cutting edge of students' abilities. The concepts, language, and vocabulary in the book should not be beyond their grasp, but it should provide an appropriate amount of challenge.

Teachers can match books to students' abilities by counting the errors students make:

- Independent level is text that can be read at 96 percent accuracy or above. Use independent level reading material for fluency practice.
- Instructional level text is what the student can read at 90 to 95 percent accuracy. This type of text is appropriate for instruction in strategic reading, providing opportunities for work on cross-checking, self-monitoring, and other helpful strategies.
- Text reading accuracy of below 90 percent is at students' frustration level.



Frustration level text is too difficult to provide useful practice with or without help from the teacher. If teachers realize the text is at the frustration level, they should read the story to students and find an easier text for them to read.

The following is a simplified way for teachers to find students' reading levels:

- Count the words in the books students are reading.
- Round the number of words to the nearest ten.
- Drop the last digit, and you have the number that represents 10 percent of the total number of words.

- If students exceed this number of errors, then they are reading at the frustration level.
- Half of this 10 percent number represents the upper end for instructional level reading.

For example, if a book has 86 words, round up to 90. Then drop the 0 to get 9. Half of 9 is 5 (rounded). This yields the following levels:

Independent Level	0 to 4 errors
Instructional Level	5 to 9 errors
Frustration Level	10 or more errors

INSTRUCTIONAL LEVEL BOOK

As students practice reading, they build up a collection of books that are familiar and easy to read. These books are at students' instructional levels (see Choose a New Book). These books provide valuable practice in fluency and strategic reading (using good strategies). Teachers must include instructional-level reading in each lesson, preferably at the beginning.

Reading Strategies

The following are some strategies for teachers to use when reading instructional level books with students:

- With students, choose several previously read books from their collection. The books need to be at students' instructional level (usually between three and seven unknown words per one hundred words).
- Read the title of the book from the cover.
- Have students read the title on the title page.
- Encourage students to read their books, with support when necessary.
- Work on strategies as opportunities arise (see Strategy Pathway).
- Work on fluency (see Musical Pathway).

Linguistic

Reading should always emphasize meaning.

REFERENCES:

Thogmartin, pages 60–63 and pages 145–149

Clay, pages 38, 39, 51–53

PROMPTS:

"I liked the way you solved the puzzle on this page. Do you remember at what point you had to work it out? How did you do that?"

"Look at this word. You said home. Is it home? What can you see near the end?"

"Let's take a look at what the rabbit said on this page. You said 'I think we shall (should) go and find him.' Is that what the rabbit said? Read it again, and see if you can find the tricky word."

Linguistic

Keep a list of the books the student has read on a Books Read Independently form as shown in Assessment in Part III.

- Do not interrupt students' reading too often with fluency or strategy work; one or two quick points in each book is sufficient.
- At the end of the story, slip in a brief comment or ask a question that involves meaning. After reading the book *Mom Likes Blue*, comment, "Mom sure likes blue, doesn't she? What's your mom's favorite color?"
- Incorporate additional pathways, such as musical or spatial, with one favorite book. Invite students to dramatize the story or make up a song about the story.

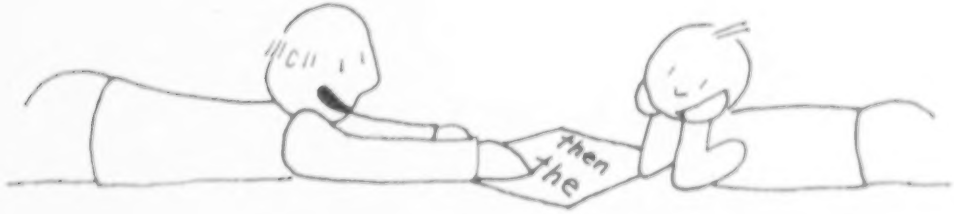
Phonics Instruction

During instruction-level text reading with students, teachers often prompt them to use print cues (see Using More than One Type of Cue in chapter 2). Teachers can try magnetic letters, a dry erase board, or another type of writing prop to focus on details as they explain general phonics principles, such as letter sounds, blends, prefixes, or suffixes. The teacher's prompts in this activity are generally in the form of verbal reminders. The teacher might say, "You read _____ , but look again at the first letter __. If this word were happy, what would it start with?" and so on.

Other verbal prompts that teachers can use to draw students' attention to print are the following:

- Does that look right?
- Do you see a chunk in that word that you know?
- Do you know another word that starts like or looks like that word?
- Let's look at your ABC chart. What sound does that letter make?

For more information about phonics, see Strategy Development in chapter 2.



INTRODUCING NEW BOOKS

Linguistic

As mentioned previously, teachers need to introduce one new book each day to students. How this is done is very important to students' abilities to read the books with a reasonable amount of accuracy and comprehension. Not only must teachers be careful when choosing a new book for students, they must also pay attention to how students are introduced to that book. Also important is the students' first readings of the book.

Choose an Appropriate Difficulty Level

Students need to read at a 90 percent or better accuracy rate. This means that students should not make more than one uncorrected error for every ten words. If the previous day's new books were too difficult or too easy, teachers need to change to a level that provides learning opportunities for students without overwhelming them.

Book Introductions

Before the students read a new book, teachers needs to *introduce* the book to students. The following are some steps teachers can follow:

- Read the book first to become familiar with the language and plan the introduction.
- Look at the covers with students, and read the titles to them.
- Look at the pages with students, and talk about the pictures.
- Make sure to use the language used in the book, paying attention to verb tenses and special words (e.g., If the text reads, "I went to the store. I went to the library," be careful not to say, "Oh look. The girl in the story goes to the store and the library.").
- Remember not to read the books to students; discuss it with them, familiarizing them with the unique elements of the stories.
- Encourage students to locate one or two new and important words in the book.
- Ask students to say new words first, predict the first and/or last letters, then find them.

RESOURCES:

Thogmartin, pages 96–98 and pages 161–166

Clay, pages 36–38

When you need to help students, be sure to prompt them to use cues that they will remember to use in another book on their own.

Linguistic

FIRST READING OF THE NEW BOOK

After introducing the books to students, turn back to the front cover and read the titles again. Have students turn to the title pages and read them. If the difficulty level of the books are appropriate, students can read much of the book on their own. Remember to allow students plenty of "think time." Do not jump in and give students words they are having trouble with. If teachers need to help students, they should try to do it in such a way as to allow students to do the work. If a student is stuck on the word "store," for example, teachers should not say, "You know. It's that place where you go to buy groceries." This kind of prompt does not help students learn to problem solve on their own. Instead, teachers might suggest that students look for known chunks in words. Or, teachers might suggest that students think about the story, look at the pictures, and try again (see Strategy Pathway).

When students are successful in figuring out words on their own, don't just say "Right!" Instead, ask students "How did you get that?" or "How did you know? How else did you know?"

Teachers also need to comment on the stories to emphasize that reading is for meaning. Teachers can ask students, "Were you right when you predicted . . . ?"

When students finish reading a new book, have them read it a second time, focusing on fluent reading. Then invite students to do a "tell back," that is, repeating the story in their own words.

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COMPREHENSION: MODELING

Linguistic

Even with well-chosen books and appropriate practice, teachers may need to model comprehension by thinking aloud. When teachers use their personal linquistic pathways to thinking aloud, the students are able to take that thinking process into their own language and problem-solving pathways. Teachers can help students learn to fix up meaning when it doesn't click at first. The purpose for reading is to arrive at the meaning of the message. When the meaning is not clear, teachers can model how to fix it by suggesting ways they find meaning:

- I reread the previous sentences and/or paragraph.
- I ignore the problem and continue reading to try to clarify meaning.
- I imagine (make a picture) in my mind (look at the picture in the text).
- I sound out the word and read it again to see if it makes sense.
- I think (talk) out loud.
- I go to an expert source.

These steps to fix up clunks in making meaning will help when reading nonnarrative text. A clunk is a loss of comprehension.

Chapter 6

Interpersonal Pathway

This pathway deals with activities involving other people. Some students have lots of friends and thrive on social interactions. These types of students learn best with other people. When teachers use choral reading, peer reading, cooperative learning, cross-age tutoring, group games, clubs, shared reading and read alouds, they are using the interpersonal pathway to literacy. Whenever a student engages in activities done with others, they are making use of Gardner's interpersonal intelligence—the capacity to appropriately and effectively repsond to other people and to understand their feelings.

The teaching activities in this chapter include Reading Aloud Together, Take-Home Books, Bookmaking, and Word Building with Games.

REFERENCE:

Armstrong, pages 109–127

READING ALOUD TOGETHER

Reading aloud provides a time to respond to others and to share feelings about texts. At first, teachers can read aloud to students, then as students are able, they can read aloud or take turns reading aloud with the teacher or a reading buddy. However, it is important for teachers to continue reading aloud, sometimes using text that would be too difficult for students to read themselves.

Interpersonal

"The most important activity for building the knowledge and skills eventually required for reading is that of reading aloud to children" Marilyn Adams (1990) page 86.

REFERENCES:

Trelease. *The Read-Aloud Handbook*

Thogmartin, pages 30–32

The following are some suggestions for reading aloud with students:

- Read aloud with students for five to ten minutes each session.
- Vary the types of books.
- Use picture books for students of all ages.
- Try reading selections of longer books, perhaps a chapter or section each day.
- Allow students to be involved in the choice of books.
- Read books from the students' culture (see Figure 2.15a and 2.15b).
- Check with other teachers, parents, or the local librarian for suggestions of books that might be interesting to students.
- Model the intonation and phrasing students need to use in reading.
- Welcome students' questions or comments to help them see that the story is the most important focus in reading, not just figuring out the words.
- Before reading or at key points in the story, invite students to predict what might happen next.
- Encourage students' interest in authors and/or illustrators and consider checking out more books by the same people.
- At times, extend the read aloud experiences by writing or drawing about the story or reenacting favorite parts.

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Multicultural Book List

Author	Title	Publisher
	African American	
Bradby, Marie	*More Than Anything Else*	Scholastic Inc.
Barber, Barber E.	*Saturday at the New You*	Lee and Low, Inc.
Buckley, Helen E.	*Grandmother and I*	Lothrop, Lee and Shepard Books
Fiournoy, Valerie	*Tanya's Reunion*	Dial Books for Young Readers
Hoffman, Mary	*Amazing Grace*	Dial Books for Young Readers
Howard, Elizabeth Fitzgerald	*Aunt Flossie's Hats (and Crab Cakes Later)*	Clarion Books
Isadora, Rachel	*At The Crossroads*	Mulberry
Johnson, Angela	*One of Three*	Orchard Books
Johnson, James Weldon	*The Creation*	Holiday House
McKissack, Patricia	*Ma Dear's Apron*	Anne Schwartz Book
McKissack, Patricia	*Nettie Jo's Friend*	Alfred A Knopf
Pinkney, Andrea	*Bill Pickett Rodeo Riding Cowboy*	Harcourt Brace and Co.
Pinkney, Brian	*Max Found Two Sticks*	Simon and Schuster
Polacco, Patricia	*Chicken Sunday*	Philomel Books
Ringold, Faith	*Aunt Harriet's Underground Railroad in the Sky*	Crown Publishers, Inc.
Ringold, Faith	*Tar Beach*	Crown Publishers, Inc.
Temple, Charles	*Train*	Houghton Mifflin Co.
Williams, Sherley	*Working Cotton*	Harcourt Brace Jovanovich, Inc.
	Asian	
Coerr, Eleanor	*Sadako and the Thousand Paper Cranes*	Bantam Doubleday Dell
Garland, Sherry	*The Lotus Seed*	Harcourt Brace Jovanovich Publishers
Ho, Minfong	*HUSH!*	Orchard Books
Snyder, Dianne	*The Boy of the Three-Year Nap*	Houghton Mifflin Company
Surat, Michele	*Angel Child, Dragon Child*	Scholastic
Lawson, Julie	*The Dragon's Pearl*	Clarion Books

FIGURE 2.15a
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Multicultural Book List (continued)

Author	Title	Publisher
	Hispanic	
Baylor, Byrd	*Amigo*	Aladdin Paperbacks
Bunting, Eve	*A Day's Work*	Scholastic Inc.
Grifalconi, Ann	*The Bravest Flute*	Little Brown and Company
Horwitz, Johanna	*New Shoes for Silvia*	Morrow Junior Books
	Jewish	
Oberman, Sheldon	*The Always Prayer Shawl*	Boyds Mills Press
	Irish	
Kroll, Steven	*Mary McLean and the St. Patrick's Day Parade*	Scholastic Inc.
	Native American	
Archambault, John and Martin, Bill Jr.	*Knots on a Counting Rope*	Henry Holt and Company
Goble, Paul	*Adopted by the Eagles*	Bradbury Press
Goble, Paul	*Crow Chief*	University Press
Goble, Paul	*The Girl Who Loved Wild Horses*	Bradbury Press
Goble, Paul	*Iktomi and the Buffalo Skull*	Orchard Books
Goble, Paul	*Iktomi and the Ducks*	Orchard Books
Goble, Paul	*The Lost Children*	Bradbury Press
Knoll, Virginia	*The Season and Someone*	Harcourt Brace Company
McDermott, Gerald	*Arrow to the Sun*	Viking Press
Osofsky, Audrey	*Dreamcatcher*	Orchard Books

FIGURE 2.15b

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TAKE-HOME BOOKS

Each day, students should take home books to share with their families. This helps build their confidence and provides more practice in fluency. Take-home books help families keep in touch with students' progress. Sharing books at home is another way to use the interpersonal intelligence for literary growth.

However, there are several things teachers need to remember when sending books home with students:

- Only send home books that students have read several times.
- Don't *expect* parents to help. Books must be at a student's independent level, which means it is one that they like and can read fluently, to ensure a successful experience.
- Provide plastic bags or decorated manila envelopes for students to carry home the books.
- Write students' names and "Return to _____" on the bags or envelopes with a permanent marker.
- Encourage students to bring the books back at the next lesson.
- Write notes to parents to inform them about the procedures.
- Suggest that students read the book to mom, dad, brother, sister, grandma, pets—basically to anyone who will listen!

BOOKMAKING

Students feel like authors when they make their own books, which is another way to enjoy the sharing of interests, feelings, and creative expression that is part of the interpersonal pathway. This section describes several types of books. The simple folded book is useful for a variety of texts produced by hand or by computer. Teachers can use the suggestions from Repeated Pattern Books (see chapter 3) to fill the pages of the books. The simple-folded book and the three-fold book make good one-day projects. The three-fold book can stand up for display for others to enjoy. For variety, young students enjoy the tiny eight-page folded books or shape books that can be used to highlight a theme.

AIIM

Association for Information and Image Management

Centimeter

Inches

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Interpersonal

Simple-Folded Book

To create a simple-folded book, all teachers need is six sheets of white heavyweight paper (8½ x 11-inch), one piece of colored card stock (8½ x 11 inches), and a black fine-point pen. The following are instructions for creating a simple-folded book:

1. Fold in half the six sheets of white heavyweight paper. Make sure the black fine-point pen does not bleed through the paper.
2. Fold in half the piece of colored card stock to make a book cover.
3. Place each folded piece of paper one beside the other, with the folded edge facing out.
4. Place the bundle of pages inside the folded colored card stock, then staple along the folded edge to make a simple-folded book.
5. Clear packing tape or masking tape may be used to bind the spine of the book.
6. Add stories or students' stories.
7. Encourage students to add photographs, drawings, or pictures cut from magazines or old books.

Three-fold Book

To make a three-fold book, teachers need one piece of paper (8½ x 11 inches) and writing and drawing materials. The following are step-by-step instructions:

1. Fan-fold one piece of paper into thirds: Fold left third of the paper toward the right, then fold the right third of the paper under (see Figure 2.16).
2. Place the folded paper so that the top fold opens up like a typical first page of an ordinary book.
3. Write the title on the cover.
4. On the next page, write the text so that it fits comfortably on one side of the fold.
5. Consider each page (folded section) as a new page in the book.
6. Encourage students to illustrate the stories.

FIGURE 2.16

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Eight-Page Folded Book

Teachers do not need twice as many materials to make the eight-page book. Materials include one piece of paper (8½ x 11 inches), a pair of scissors, and a stapler. Teachers can use the following steps to assemble an eight-page folded book (see Figure 2.17):

1. Fold the piece of paper in half horizontally three times.
2. Open the paper back up two times.
3. Cut in from the folded edge, along the crease line, into the center of the page where the two folded lines intersect.
4. Open up the whole page so that it sits horizontally in front of you.
5. Fold the top half of the page down on the bottom half. Grasp each end of the folded paper and push from both sides into the center. This should make a plus sign when you look down on it from above.
6. While still holding the sides, fold them down until they press against the base of the plus sign. Make the creases firm.
7. Fold the top of the plus sign down onto the side of the other folded sides.
8. To complete your eight-page book, staple two or three times along the spine of the folded book. It may also be helpful to paste the loose edges of the first and third pages together to make the page turn easier.

Once the book is created, help students fill in the pages with their stories. Encourage them to illustrate the pages and the cover (see Figures 2.18 and 2.19).

Shape Book

Shape books add a striking visual dimension to students' stories. All that is needed to get students started on their shape books are two pieces of heavyweight paper (8½ x 11 inches), one to four pieces of blank paper (8½ x 11 inches), scissors, a stapler, and writing materials.

1. Think of a simple shape, such as a tree, a lightbulb, a hot air balloon, an animal, a face, a car, a house, etc.
2. On a piece of heavyweight paper, photocopy or trace the shape you have chosen so that takes up most of the sheet of paper.

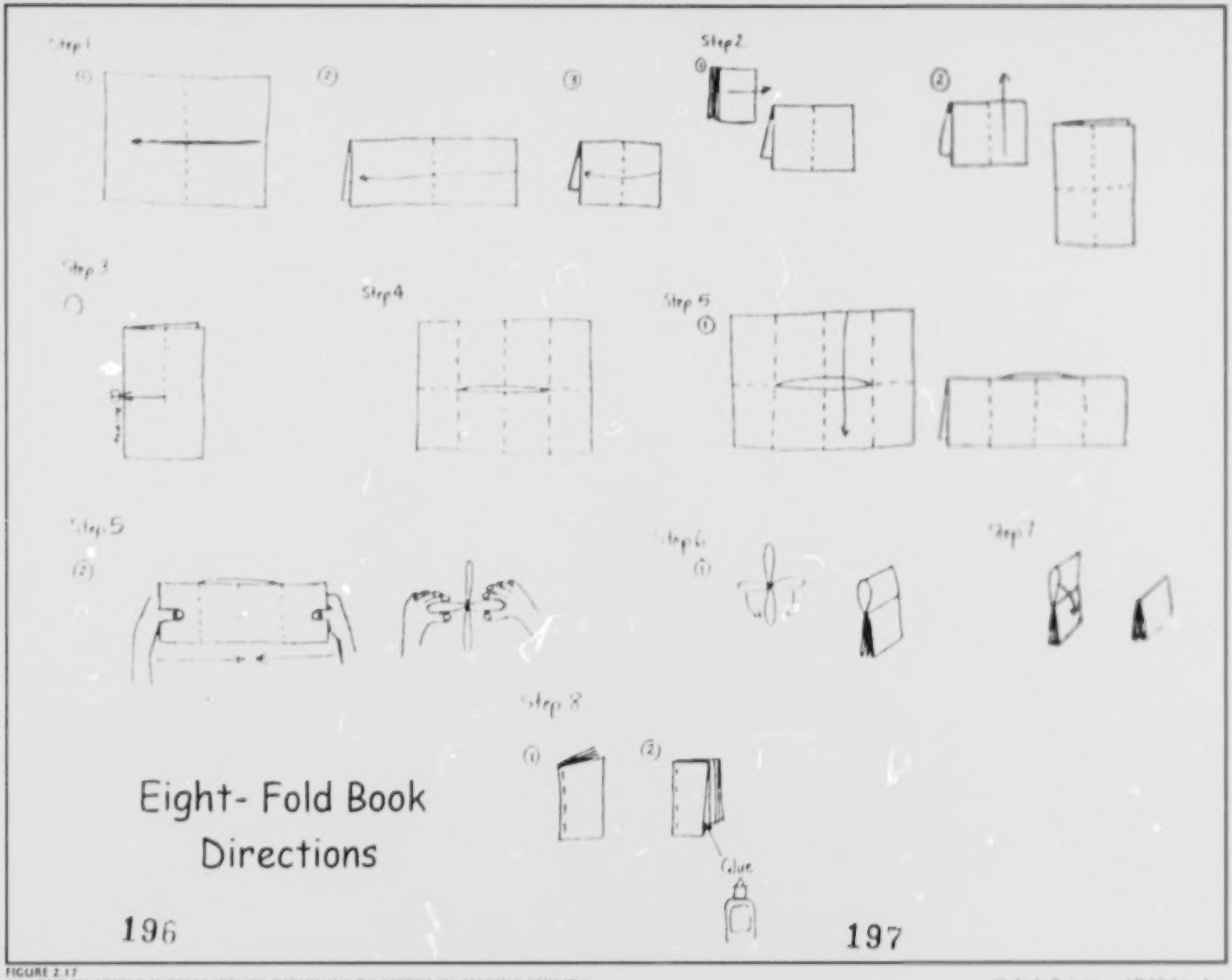

FIGURE 2.17

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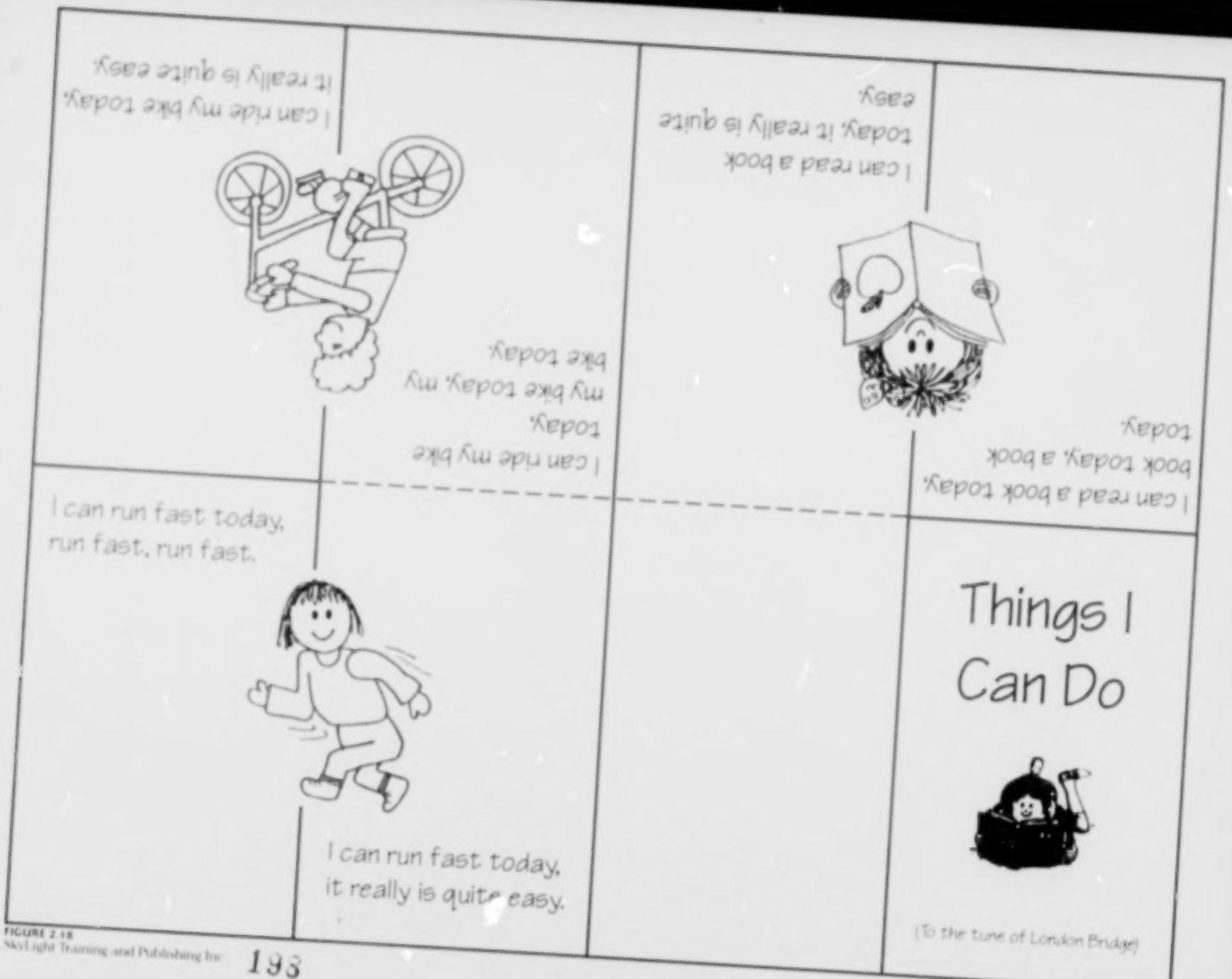

FIGURE 2.18
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FIGURE 2.19

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3. Place the page with the shape on top of one to four blank pages of paper.
4. Put the second piece of heavyweight paper on the bottom of the stack to create the back cover.
5. Trim carefully around the shape, cutting through all of the pages.
6. Staple pages along one side to create a binding for the book. The binding can be reinforced with masking or clear packing tape.
7. Invite students to write titles on the cover and decorate them.
8. Encourage students to write one or more sentences per page on the inside.
9. Allow students to illustrate their stories with drawings of their own or with pictures cut out of magazines or newspapers.

WORD BUILDING WITH GAMES

Games provide students with opportunities to practice what they know about letters and words. Games also encourage problem-solving behaviors in reading.

Teachers may find that students often ask to play games. Teachers can use games as a bonus to encourage students to complete an activity that may be less desirable in their eyes. However, this is not the only reason to incorporate games. Games are a good way to integrate several of the pathways, including language, exercise, interpersonal, spatial, and strategy.

Scramble, Word Search, Smile Face, Mystery Item, Ring of Words, and Fun with Sounds are excellent games to help students with word building and to encourage literacy.

Fill in some extra time with a quick game.

Suggest that students teach these games to their families for more fun and practice.

Interpersonal

Scramble

In this game, teachers scramble the letters to a word and then students unscramble the letters to re-create the word. It is best to use words from students' Known Words charts (see Known Words in chapter 9). Teachers can easily assemble this game by cutting out letters from paper and moving them around a flat surface or using magnetic letters. In many situations, students may want to scramble words for the teacher to unscramble. In either case, this game provides valuable practice in word recognition and spelling.

Other variations include the following:

- Set a timer to make the game more challenging.
- See how many words students can make from the same set of letters.

Word Search

This game provides valuable practice with spelling. To play, teachers write a phrase or the full names of several students at the top of a writing surface. Teachers then invite students to find as many smaller words as possible using letters selected from the phrase. Every letter does not have to be used, but each word formed cannot have more repetitions of a letter than is in the phrase. If the student's name is "Mary Jean Smith," acceptable words are "jar," "mat," "jam," "name," "then," or "rains." "Mitten" is unacceptable because there is only one *t* in Mary's name.

Other variations include the following:

- With a timer, see who can find the most words in a given amount of time.
- Use magnetic letters, but record the words found in a list.

Smilie Face

This game uses words from the students' Known Words charts (see Known Words in chapter 9). This is a good game to teach the concept that every word has vowels. Let students know it is wise to guess vowels first.

To begin, the teacher draws a square on the side of the writing surface. This is where the smilie face is drawn, one facial feature at a time, as students make correct guesses. When the face is finished the guesser wins.

Interpersonal

To play, teachers draw blanks for a word, one blank for each letter. Students then guess letters to fill in the blanks. Teachers write correctly guessed letters in the proper blanks and list incorrectly guessed letters at the bottom of the page. For each correct guess, the teacher draws a facial feature on the square in the following order: head, first eye, second eye, nose, and mouth. Students win when the face is finished.

Instead of using the smilie face, teachers can use other variations:

- A turtle or another animal that is simple to draw: For a turtle, use a large circle to represent the shell, then include a head, two front legs, two back legs, and the tail.
- A rocket: Draw the bottom stage, three fins, the second stage, and a nose cone.

Mystery Item

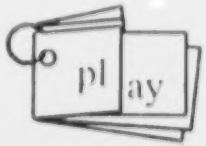
To play this game, teachers need to think of a letter, word, or character from a book that students know. Students then ask yes-and-no questions to try to identify the mystery item. For example, "It is a word with four letters?" "Is it a letter that is in my name?" "Is it a character in *Just Me and My Dad?*" Teachers keep track of how many questions it takes for students to identify the mystery item.

When the student guesses the mystery item, the teacher and students can change roles and play again. This allows teachers to model how to ask general questions first and more specific questions later.

To make the game easier, teachers can give clues such as "I'm thinking of the 'down, hump, hump' letter" (describing how the letter is formed), or "I'm thinking of someone who likes cookies" (referring to a story students may have just read).

Always think of how a game might give students valuable practice in areas that are causing them difficulty, such as letter formation or word identification.

Ring of Words



To play this game, teachers attach small cards with word beginnings and endings to a ring. Then they invite students to form words by putting together various beginnings and endings. Students can place a small card with *pl* next to one with *ay* to make "play." Students can then replace *pl* with *st* to make "stay." Students are only limited by the number of cards teachers place on the ring.

Interpersonal

Fun with Sounds

Teachers can use small objects to sort beginning or ending sounds. They can supply students with small objects and have students place them in piles according to their endings sounds. For example, stamp, cup, and sheep go in the same pile. Teachers can use objects in the classroom that begin or end with the same sound.

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Chapter 7

Exercise Pathway

This pathway deals with the ability to process knowledge through movement, touch, and body sensations. Physical movement stimulates the brain and opens a pathway to learning. When teachers use sandpaper writing, clapping, body sculpting, mime, drama, role-playing, simulations, and clay modeling, they are using the exercise pathway. Bodily/kinesthetic intelligence, according to Gardner, refers to using one's body skillfully as a means of expression or to work skillfully to create or manipulate objects. Many literacy activities for young students use this intelligence. This section includes activities such as Learning Letters, Puppets, and Role-Playing. Teachers can use their ingenunity to create more.

REFERENCE:

Armstrong, pages 77–93

MOVEMENT ACTIVITIES

These activities encourage students to experience literacy in physical ways, using their bodies to explore letters, words, and stories. Many students remember hard-to-learn concepts better if taught through the physcial movement pathway. Generally, when students use the movement pathway to establish understanding or memory, they are integrating several pathways, and this makes con-

Exercise

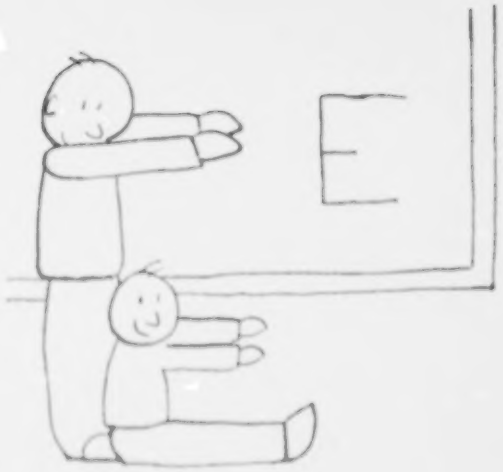
Perhaps because movement is so basic to human nature, what is learned by the muscle is the last to be forgotten. *Teaching the Three R's Through Movement Experiences* by Anne Gilbert is an excellent source of more activities.

REFERENCES:

Thogmartin, pages 71–77, pages 111–126, and pages 151–155

Clay, pages 43–51

cepts easier to recall than if only one pathway had been used.



Teachers can invite students to do the following:

- Turn their body into the shape of a letter of the alphabet.
- Make letters with their fingers or arms.
- Create letters with partners.
- Write letters or words in the air using fingers, hands, elbows, feet, or heads.
- Draw letters or words on the carpet or wall using fingers.
- Trace letters on a student's back and have the student guess what the letter is.
- Use a paintbrush and water to fake-paint disappearing letters onto the chalkboard.
- Learn sign language letters.
- Write letters or words in a shallow cake pan half-filled with sand.
- Outline letters in shaving cream that has been smeared onto a smooth surface.
- Form letters or words with toothpicks or craft sticks.
- Make letters or short words with shoestring licorice.
- Write on a magic slate.
- Trace letters with two fingers on a craft grid.
- Form letters or words using pipe cleaners.

Teachers can prompt students by giving them the first or last letter or sound of a word, then have the students make the letter in one of the ways described above.

LEARNING LETTERS

The students' knowledge of letters, letter combinations, and their associated sounds is crucial to becoming an accomplished reader. Students come to class with a certain

level of letter and sound knowledge, and it is the responsibility of the teacher to help them extend that knowledge. Phonics instruction during letter identification activities is a good way to improve students' levels of letter and sound knowledge.

Use the Letter Identification Check Sheet (see Letter Identification in chapter 11) to discover and then record which letter names and sounds a student knows. Then use the following strategies to help students with unknown letters:

- Make an ABC book (see Language Pathway)
- Practice forming letters activities (see Spatial Pathway)
- Make a visual memory device to remember the letter (see Figure 2.20)

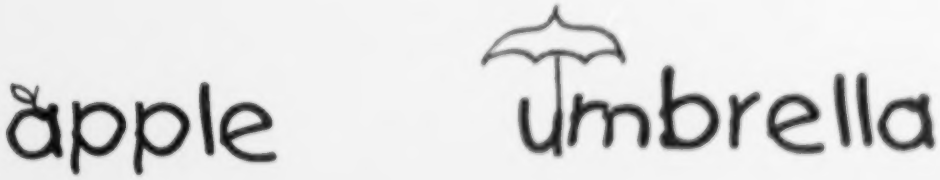


FIGURE 2.20

Sometimes, teachers choose to focus on a specific letter and sound. The teacher tells students the name of the letter and then goes over the letter's most common sounds, starting with short vowel sounds and then moving to long vowel sounds. Students can then name an object that starts with that sound, such as "apple" for the letter *a*. Students can then draw or paste a picture of the item on paper. To review the letter the next day, the teacher points to both the upper and lower case letter, names each one, then points to and names the item in the picture.

Another method for teaching specific letters and sounds is to match, point to, and name a letter. Teachers can place a y in magnetic-letter form in front of students and say, "This is y." As teachers trace over the letter, they say, "This letter slants over a little, then it slants over and down again." Then students trace over the letters. Then teachers can repeat the name of the letters and the students point to it. It's important for teachers to include several letters students already know along with several versions of the letter y.

Exercise

As students notice and describe features of letters, it becomes easier for them to learn letters' names and to understand the fine differences that distinguish two similar letters, such as *h* and *n*.

PUPPETS

Making and using puppets develops the exercise pathway as students work to make the puppet express ideas and moods through action and language. It also helps students incorporate the linguistic pathway even when they are otherwise shy about doing so. Students can make puppets to represent characters in their favorite books.

One of the easiest puppets to make is the traditional four-folded square:

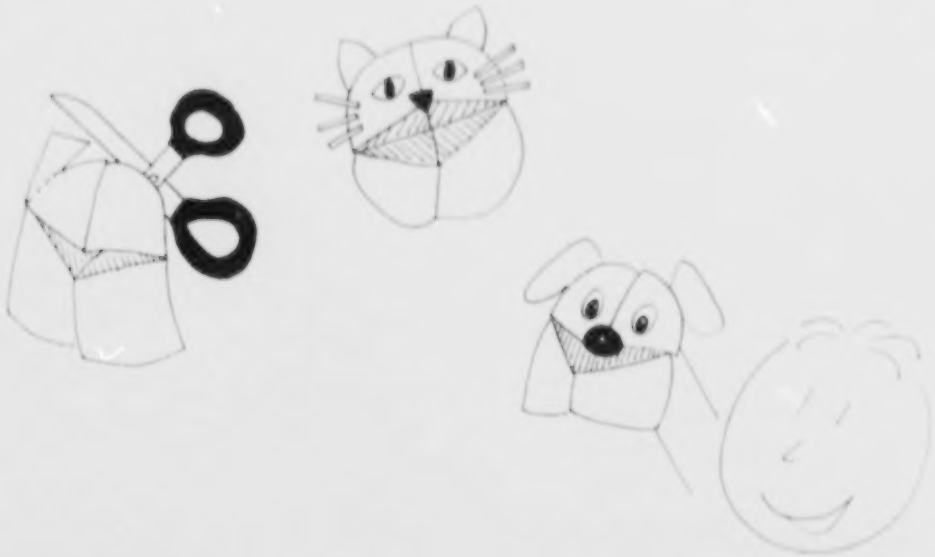
1. Lay a square piece of paper in front of you.
2. Fold corners to the center to make a square.

3. Turn the paper over.
4. Fold corners to center again to make another square.
5. Fold the square in half (from top to bottom) to make a crease and then unfold.
6. Fold the square in half (from side to side) to make another crease and then unfold.

7. Place fingers in back.

8. Glue opposite sides to to create a mouth.

9. Trim sides and glue on ears, eyes, and whiskers.



ROLE-PLAYING

Students can role-play to put themselves actively into the story or to understand a challenging concept. This helps use the exercise pathway as well as the intrapersonal and interpersonal pathways. Many role-playing experiences also use the linguistic pathway, so this activity provides a good opportunity to integrate several pathways. Students can role-play books they like to read; however, teachers need to make sure

Exercise

the books have distinctive characters. To add a visual element to the role-playing, encourage students to make masks to represent each character.

- Glue the mask to a manila tag
- Color and cut out the mask from a paper plate
- Attach the mask to a craft stick

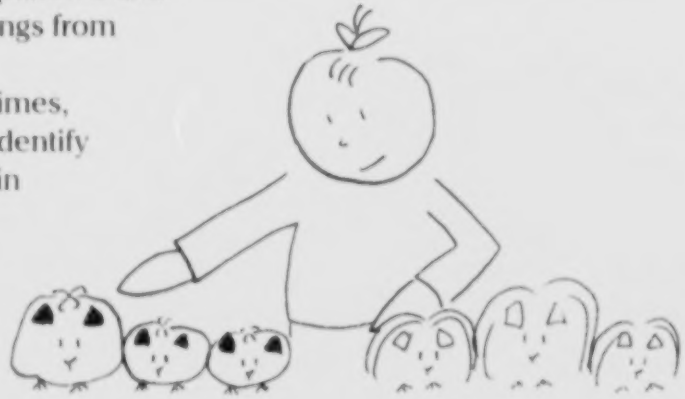
Students can take turns playing the different characters.

Chapter 8

Environmental Pathway

This pathway deals with the ability to classify items into groups that have similar features. Although this mental activity is highlighted in the classification of natural organisms such as trees, flowers, birds, or animals (hence, the naturalist intelligence), it is also used to group letters, sounds, and word parts. When teachers help students notice certain commonalties in words, they are developing the ability to group items, make generalizations about them, and then draw analogies with unknown words. Related to Gardner's naturalist intelligence, the environmental pathway includes many aspects of the environment that provide an opportunity to classify items into groups with similar features. Language is part of that environment. One key to literacy is the student's ability to classify language patterns and to use analogies to work out new things from those patterns.

In the section titled Onsets and Rimes, teachers can help students learn to identify and use these easy-to-hear patterns in the written language environment. Similarly, Learning Letter Features helps students learn to identify the key features that distinguish the letters from each other.



Environment

The students' abilities to manipulate onsets and rimes directly affects their reading capabilities.

In a study of 286 phonograms (rimes) appearing in primary text books, 95 percent were pronounced the same way in each word (Adams 1990).

As a new phonogram is introduced and connected to stories, ask students, "Do you know another word like _____?" "Can you make another word like _____?"

ONSETS AND RIMES

Linguists recently identified the prevalence of word parts that are bigger than phonemes but smaller than syllables. The first part is called the onset. The *c* in "cat" is the onset. The second part, *at*, which includes the vowel, is called the rime. Recognizing rimes and manipulating onsets are crucial keys in understanding how words in the English language work. Teachers can enhance student learning of onsets and rimes by using word building activities.

Word building is most often a planned part of each lesson, but it is also something that occurs on the fly, as necessary. When students know most of the letters and sounds, and when they establish a growing list of known (memorized) words, teachers can use this knowledge to help them build words.

To build words, teachers need to encourage students' natural tendency to seek out pronounceable word parts as they attempt new words. Students may notice that the word "win" is made up of the smaller parts *w* plus *in*. From this knowledge, students build the words fin, kin, pin, sin, and spin. If students know the word "look," they can build the words book, hook, took, and shook.

Magnetic letters work well with onset and rime activities. Teachers can create the word "cat" with the magnetic letters, and then ask students for other words that rhyme with cat, substituting letters for the *c*. Students may offer the words bat, fat, hat, mat, rat, and sat. Ask students to use magnetic letters to make and say the new words quickly.

Figure 2.21 is a list of high-frequency rimes and onsets. Teachers should use these and others in daily reading and writing.

LEARNING LETTER FEATURES

Letters have various features that distinguish one letter from another: curved parts, straight parts, tall parts, short parts, parts above and below the line, and combinations of these parts. Features also include capital and lower case differences. As students learn to sort letters by their features, they learn to search for similarities and differences

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High Frequency Rimes and Onsets

ack: pack, back, sack, stack, tack, black, crack, lack, smack, track
ad: sad, fad, lad, bad, mad, dad, had, Brad, glad, pad
ade: made, shade, blade, wade, fade, trade
ag: lag, bag, sag, wag, brag, drag, flag, gag, jag, nag, rag, tag
ail: pail, wail, fail, sail, quail, bail, jail, mail, nail, rail, snail, trail
ain: pain, rain, stain, strain, train, brain, chain, drain, gain, grain, lain, main, plain
ake: rake, fake, make, take, stake, lake, bake, cake, sake, shake, snake, spake, wake
ale: pale, sale, sale, male, vale, bale, dale, gale, hale, stale, whale
alk: talk, walk, chalk
all: fall, tall, call, mall, ball, hall, wall, small
am: ham, jam, Pam, Sam, gram, slam
ame: same, tame, fame, came, lame, blame, flame, frame, game
an: fan, tan, ban, man, can, Dan, Jan, pan, ran, van, than, plan
and: band, hand, land, sand, grand, stand
ank: tank, blank, rank, plank, bank, crank, Frank, Hank, prank, sank, shrank, spank, thank, yank
ap: nap, rap, lap, tap, map, strap, clap, cap, chap, flap, gap, sap, scrap, slap, snap, strap, trap, wrap
ash: mash, crash, bash, flash, trash, rash, sash, cash, clash, dash, gash, smash
at: fat, bat, hat, mat, rat, sat, flat, cat, Pat, chat, that, brat, flat
ate: mate, skate, gate, hate, rate, bate, crate, date, late, plate, slate, state
aw: saw, paw, caw, raw, law, claw, draw, flaw, gnaw, jaw, straw
ay: say, bay, day, way, gay, hay, lay
e: be, he, me, we, she
eat: meat, seat, treat, beat, heat, neat, cheat
ell: tell, sell, bell, fell, cell, dell, dwell, hell, shell, smell, spell, well, yell
en: when, Ben, ten, hen, men, Ken, then, pen
ent: went, bent, dent, rent, spent, sent, vent
est: test, best, rest, crest, blest, chest, jest, lest, nest, pest, west
et: bet, wet, set, let, met, net, vet, fret, jet, pet, yet
ew: new, few, crew, drew, flew
ice: mice, nice, lice, vice, dice, rice, price, slice, spice
ick: stick, sick, trick, slick, pick, brick, chick, click, flick, kick, lick, nick, prick, quick, stick
id: did, hid, lid, rid, slid
ide: ride, side, slide, tide, bide, bride, glide, hide, pride, wide
ig: big, dig, pig, wig
ight: might, light, fight, sight, tight, flight, right
ike: bike, like, mike, dike, hike, pike, tike, alike
ink: mink, link, stink, sink, wink, blink, pink, shrink, think, kink, drink
ing: ring, fling, ping, king, sing, sting, wing, bring, cling, sling, spring, sting, string, swing, thing
ill: sill, till, fill, Bill, kill, mill, trill, will, chill, gill, grill, hill, pill, shrill, skill, spill, still
in: tin, fin, bin, sin, pin, win, bin, chin, din, grin, kin, shin, skin, thin, twin
ine: fine, mine, pine, dine, line, nine, shine, spine, swine, vine, wine
ip: sip, tip, trip, flip, zip, whip, lip, trip, chip, clip, dip, drip, flip, grip, hip, nip, rip, ship, skip, snip
it: hit, sit, kit, fit, split
o: go, no, so
oat: boat, goat, float, throat
ock: sock, stock, rock, mock, dock, lock, block, clock, cock, flock, knock, shock
oke: joke, poke, choke, smoke, spoke, woke, yoke, awoke, broke
old: bold, sold, cold, hold, told, mold, scold, fold
oo: zoo, moo, boo, too
ook: book, rook, took, cook, hook, nook, brook, crook, shook
ool: pool, tool, fool, cool, school
op: top, bop, plop, hop, mop, pop, chop, crop, drop, flop, shop, stop
ose: nose, those, chose, hose, rose, close
ot: not, hot, got, lot, shot, spot
ould: could, would, should
out: pout, shout, scout
ow: cow, now, how
own: down, gown, town, brown, clown, crown, frown
oy: boy, Roy, toy
uck: duck, suck, luck, muck, truck, puck, buck, chuck, cluck, stuck, truck, tuck
ug: rug, chug, dug, lug, mug, tug, bug, drug, hug, jug, plug, shrug, smug, snug
ump: pump, stump, lump, dump, hump, jump, bump, clump, frump, grump, plump, rump, slump, thump
un: run, sun, fun, gun, bun, nun, pun, spun, stun
unk: junk, punk, trunk, bunk, dunk, hunk, sunk, chunk, drunk, flunk, plunk, shrunk, skunk
up: pup, cup
us: bus, plus, Gus
ut: but, cut, hut, nut, shut
y: my, try, by, fly, dry, cry, spy, sky, why

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FIGURE 2.21
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Environment

as they attend to features of print. And such attention to likenesses and differences help students use such a process in other areas of learning. The environmental pathway is enhanced as students use it to help them master the symbol system of the written language. They have to learn which of the differences are considered equivalent and which ones make a difference in meaning. Are **v** and *v* the same thing?

Teachers can inspire students to sort letters in the following ways:

- Use a variety of magnetic letters that have different features.
- Invite students to sort the letters into groups.
- Ask students to describe what features they used to decide how to group the letters.
- Suggest that letters can be grouped by color, height, straight parts, curved parts, capitals, lower case, etc.
- Ask students to find all the letters that are in their names and move them over to one side.
- Show an upper case *D*, and ask students to find all the lower case *d*s.

Spatial

Chapter 9

Spatial Pathway

This pathway to successful reading and writing deals with pictures, colors, and imagination. When teachers use drawing, painting, picture dictionaries, rebus books, picture books, wordless books, imaginative stories, daydreaming, and patterns and charts, they are using the spatial pathway. This pathway was derived from Gardner's visual/spatial intelligence, which refers to the capacity to think visually and to orient oneself spatially.

REFERENCE:

Armstrong, pages 44–61

As students use Directionality: Basic Concepts, and as they learn spatial terms in Vocabulary About Print, they are drawing directly on their use of spatial intelligence. The Modified Flash Cards activity uses a planned sequence to help students develop adequate visual memory for words along with their meanings, another process that integrates various pathways. Comprehension activities make use of spatial arrangments of language material as a means of actively processing ideas to enhance understanding and recall. With Drawing and Coloring, students use their visual intelligence to create an expression of meaning that heightens appreciation of their reading or enhances their written messages.

Spatial

REFERENCE:

Clay, pages 19–21

DIRECTIONALITY: BASIC CONCEPTS

The most basic concepts students learn about print have to do with directional conventions. These directional conventions include reading from left to right, returning to the left of the next line, and so on. For some students, this aspect of their spatial intelligence needs extra attention before they consistently use these conventions with ease.

Most students learn about directionality as they experience books with older readers. Teachers must show some students these conventions more explicitly. These are the basic directional conventions that all students must learn:

- Start with the front cover.
- Move from the left page to the right page, then turn the page.
- Read from the top of the page to the bottom.
- Read from left to right across a line of print.
- At the end of a line, move downward and to the left to the next line (return sweep).
- Read from left to right across each word.
- Identify the first letter in a word.

Marie Clay (1993) suggests using as a few words as possible when demonstrating directionality to students. She believes modeling the behaviors is more effective.

Encourage students to use their fingers as they read. Students can use either the left hand or right hand but not both. This helps to avoid any confusion the student might develop, such as trying to read from the outside of the page in.

It's helpful if teachers use a code, such as a small green sticker, to indicate where students need to start reading on the page. This would be only a temporary aid, until the student becomes used to starting at the same point on the page.

Assembling a cut-up sentence with students (see Intrapersonal Pathway) can provide opportunities for students to work on directionality.

VOCABULARY ABOUT PRINT

It takes students some time to learn the difference between words and letters. In conversations, teachers need to repeatedly use the phrases "the letter" and "the word" as they talk about letters or words.

To help students grasp this vocabulary, ask students to count the letters in a word or the words in a sentence. Teachers can also emphasize other basic terms, such as "first letter," "last letter," "capital letter," etc. When students become very familiar with these terms and concepts, it is easy for them to follow instructions and pay attention.

Spatial

Younger readers may need teachers' support in learning how to form letters properly.

FORMING LETTERS

To help students learn how to form letters properly, teachers should work only on the letters students are having difficulty with. There is no need to start a daily regimen of going through the alphabet one letter at a time. Most students learn about letters through constant exposure to print, but some may need extra support.

First, teachers need to assess what type of print they want their students to work with. Most schools teach a standard ball-and-stick manuscript print, but some schools teach the D'Nealian writing style. The D'Nealian style has a more cursive look to it.

The following are three ways to help students remember how letters are formed (Clay 1993):

- Use movement. Guide students' hands over letters.
- Use words. Describe how letters are formed ("down, hump, hump" describes how to make the letter *m*).

REFERENCE:

Thogmartin, pages 71–78

Spatial

Students need to learn to form legible letters with ease if they want their ideas to be understood. Forming letters in the correct direction will make it easier for students to pay attention to the details of print, that is, the characteristics of letters and the sequences they appear in. These are the fine distinctions that distinguish one word from another, such as "was" versus "saw" or "and" versus "said."

- Use visual models. Write letters to provide a visual model (see Figure 2.22).

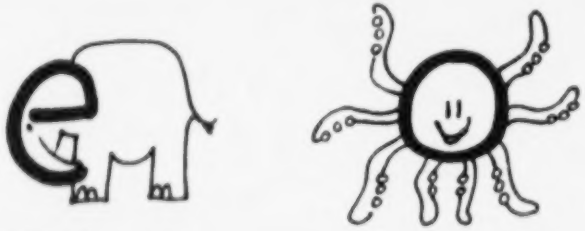


FIGURE 2.22

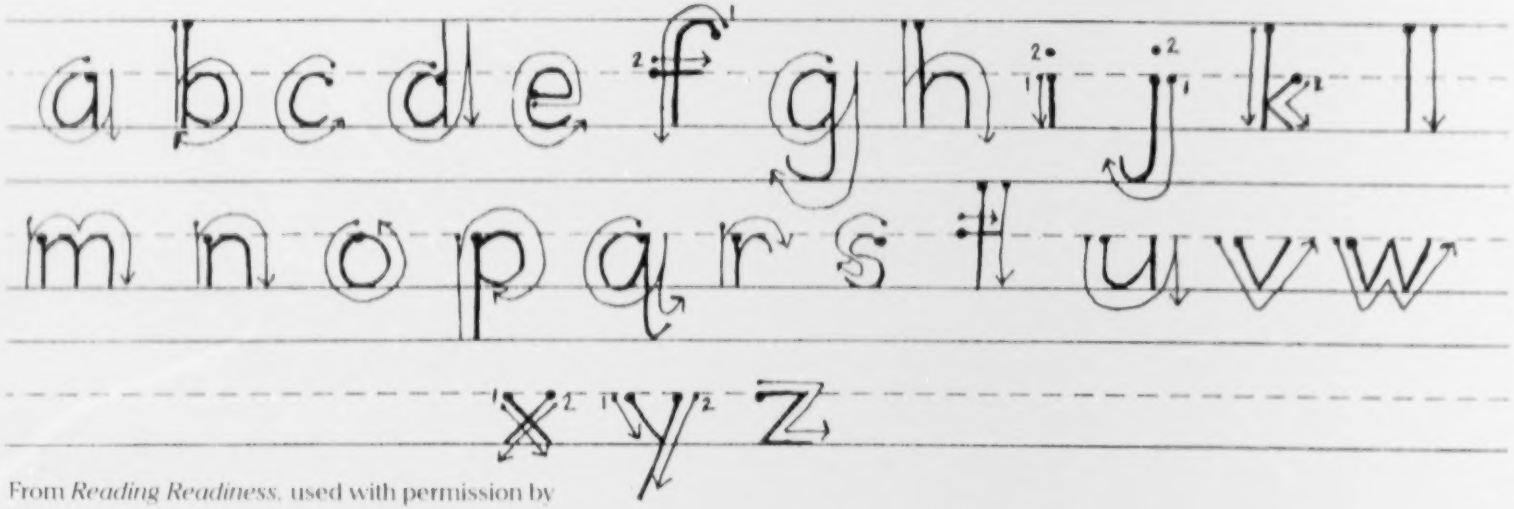
There are also several ways teachers can work on letter formation during story writing:

- Incorporate movement activities (see Exercise Pathway).
- Use magnetic letters, chalkboards, or dry erase boards during phonics work.
- Play games with letters (see Interpersonal Pathway).

For particular problems with letters, teachers need to tailor descriptions to call attention to the parts that are confusing. If students reverse *s* but do not reverse *c*, the teacher can prompt, "Start like *c*, then go around the other way." Shorten your directions to "*c* and around" after students become more familiar with the process. If students are starting lower case letters from the bottom (most start from the top) emphasize top-to-bottom as the first stroke. For *k*, teachers can prompt, "Top-to-bottom, slant in and out." Lowercase Letter Stroke Descriptions (Figure 2.23) lists prompt directions for writing lowercase letters. The same idea can be adapted to capital letters. In general, capital letters follow the stroke concept of top to bottom. For curved capital letters, the stroke concept starts at the top, curves left, and comes around to the right. It's important to teach students this consistency so they don't need to rethink the formation every time. Encouraging continuous stroke penmanship supports the teaching of directionality. Left to right confusions are reduced when the pencil is not lifted off the paper.

Lowercase Letter Stroke Descriptions

a	Around, down
b	Down, up, around
c	Around, stop
d	Around, up, down
e	Across, around, stop
f	Curve, down. Cross
g	Around, down, hook
h	Down hump
i	Down, dot
j	Down, hook. Dot
k	Down. Slant in, out
l	Down
m	Down, hump, hump
n	Down, hump
o	Around, close
p	Down, up, around
q	Around, down, hook
r	Down, slant, curve
s	Curve, slant, curve
t	Down, cross
u	Down, curve up, down
v	Slant down, up
w	Slant down, up, down, up
x	Slant right, slant left
y	Slant right, slant left
z	Across, slant, across



From *Reading Readiness*, used with permission by Neuhaus Education Center, Bellaire, TX.

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FIGURE 2.23
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Spatial

Practice known words during games such as Smilie face (see Interpersonal Pathway.)

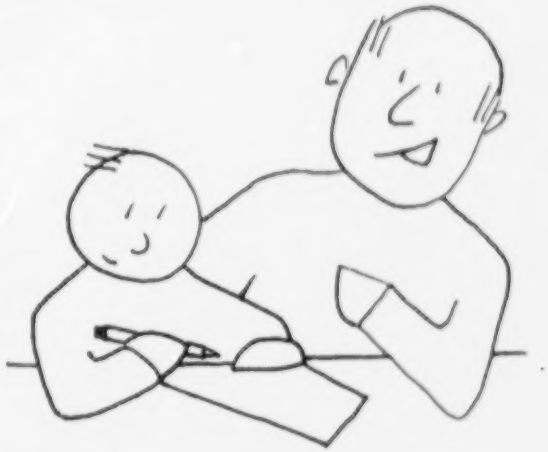
REFERENCES:

Thogmartin, pages 105–106 and pages 113–115

Clay, pages 27–28 and pages 55–56

KNOWN WORDS

Certain words that occur regularly in books, called high-frequency words, are helpful for students to know. Encourage students to learn the following words: a, I, am, an, and, me, my, in, is, it, at, look, see, we, go, stop, on, off, up, out, like, mom, dad, love, here, to, this, there, that.



Many of these words are not phonetically regular (spelled the way they sound), which is another reason students need to memorize them.

As teachers discover words that students already know, they can record them on the Known Words chart (see Figure 2.24).

Lists of known words provide a base for teachers to build from when doing word building activities with students.

When students have difficulty with words, particularly words that are helpful for them to know, teachers can stop the lesson and have them practice those words. Students can write the words several times on a dry erase board, or spell the word several times with magnetic letters. This can take place anytime during the lesson. Teachers can have students practice the words frequently during the next few lessons until students know them.

Use the Known Words chart to track progress.

MODIFIED FLASH CARDS

Flash cards are often associated with mindless drill and practice. However with small modification, they can be useful devices for learning. Some possible adaptations include the following:

- Write an unknown word or letter on a card; then write a sentence or a word on the back of the card, using the unknown word or letter.

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Known Words

Child's Name _____

A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z	endings, families, chunks	

FIGURE 2.24
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Spatial

- Draw a picture next to an unknown word or letter to provide an association for learning.
- Write a word on a card and another word that means the same thing on the back of the card.
- Write a word on a card. On the back of the card, write a word that means the opposite.
- Write a word on a card and highlight the onset and rime in different colors.
- Write a word on a card and let the student give the meaning to write on the back side of the card.

Always present known cards along with unknown cards to allow students to experience success. Use three to five known cards and add three copies of the new card interspersed with the known ones.

COMPREHENSION

Comprehension is enhanced as students actively process story or subject matter meanings and their relationships. Such active processing is done to map the meanings and relationships between ideas. Such maps tap the spatial pathway to integrate and organize the information processed through various pathways. With imagination and ingenuity, a student can visually represent meanings in a variety of ways.

Webs, story frames, and story charts are three good ways for teachers to help improve students' comprehension.

Webs show the relationship between parts and wholes. They are visual representations of concepts.

Webs

Webs are graphic organizers, or diagrams, that show meaning and connections. They are semantic maps with the basic concept in the middle and related ideas stemming out from it. Webs can help readers activate and retrieve prior knowledge, relate new information with the old, retain and use knowledge in new ways after instruction. Teachers can model how to make a semantic map:

- I brainstorm to find all the words (ideas) I have on the topic.
- I analyze the list to find the different categories.

- I place the words that go together into categories.
- I arrange the ideas on a map to show their relationship.

Figure 2.25 is a web about volcanoes. Mountains, ruined land, hot liquid, explosions, and destroyed animals and people are ideas related to volcanoes. Teachers can use any one of these ideas to further discussion.

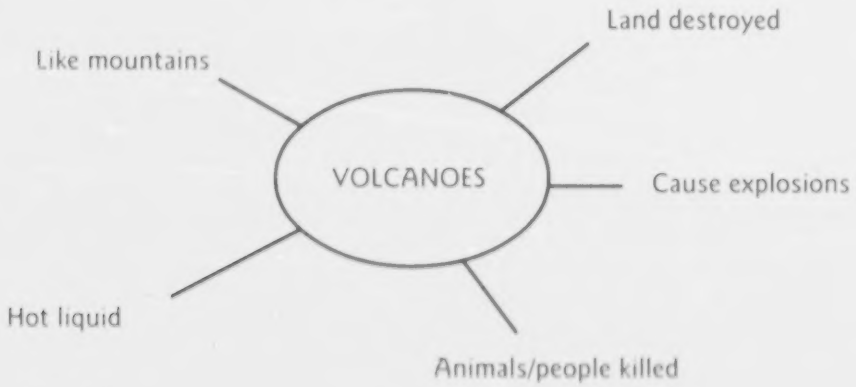

FIGURE 2.25

For younger students, simplify the maps to deal with fewer concepts and perhaps use pictures or drawings to represent ideas rather than words.

Webs are just one type of graphic organizers. Figure 2.26 illustrates several other ways to help organize and remember important ideas.

Graphic Organizers

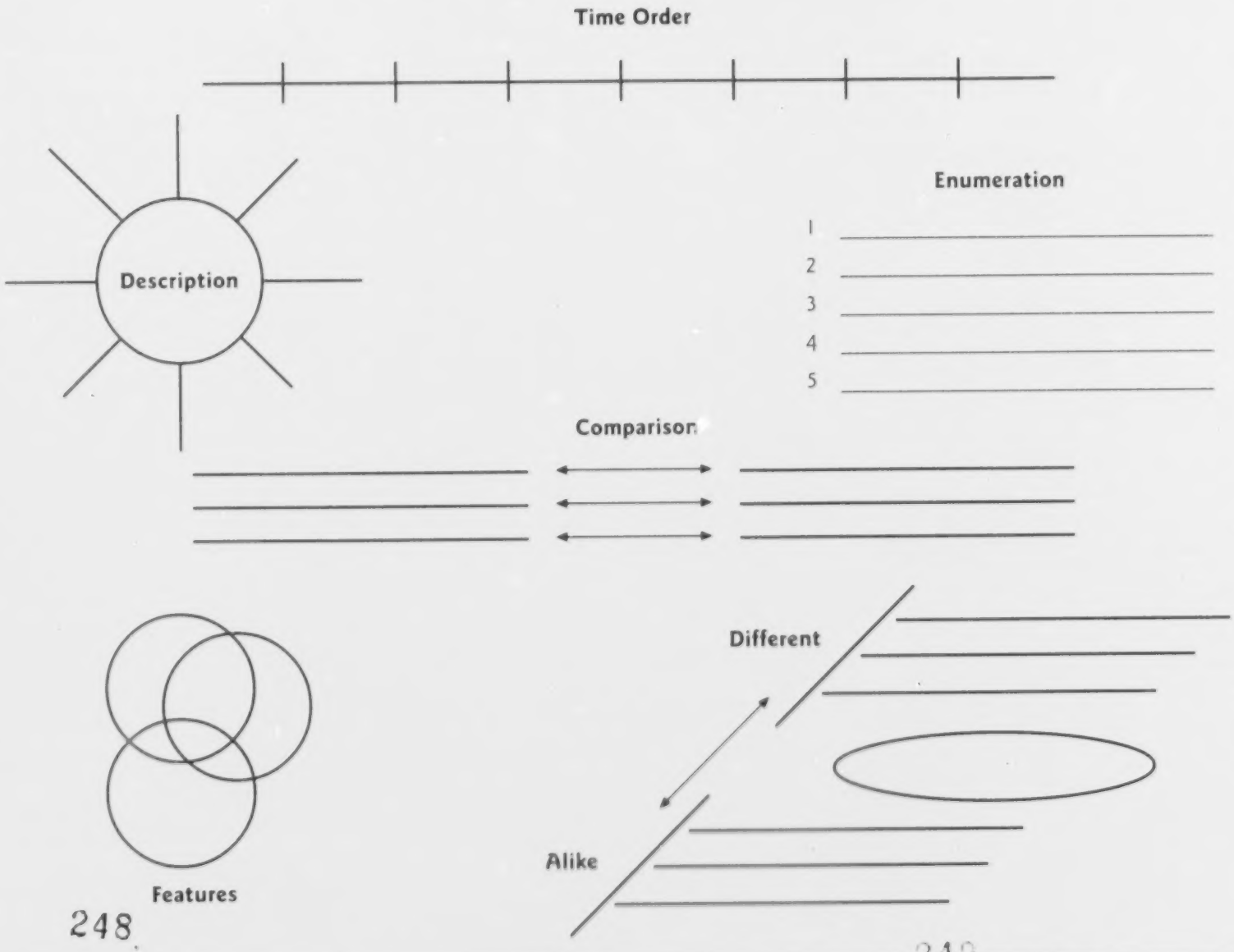

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FIGURE 2.26

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Story Frames

Story frames help organize students' thinking about stories. A story frame is a fill-in-the-blank activity that helps students think about and organize key parts of the story (see Figure 2.27). Teachers can create story frames to fit stories in general or to fit particular stories. With story frames, comprehension increases as students come to expect and notice the parts of a story and how those parts are put together.

Story Map

Story maps help students pay attention to meaning and to learn how stories work. Comprehension grows as students come to notice and to expect the parts of stories and how those parts are put together. A story map is a good way to think about and organize key parts of the story (see Figure 2.28):

- Title
- Characters (the persons or animals that do things)
- Setting (place and situation)
- Problem (somebody gets into a "jam" of some sort)
- Events
- Resolution (how it all ends up)

For younger students, use drawings to represent the story elements. Stick people and pets can represent characters, a house can represent the place, a clock can represent when, and puzzle pieces can represent the plot.

Students can learn the sequence of beginning, middle, and end of a story by pasting parts of the story over a drawing of a train with engine, cars, and caboose.

Story Frame

In this story, the problem starts when _____. After that, _____.

Next, _____. The problem

is finally solved when _____.

Completed Story Frame for *The Three Little Pigs*

In this story, the problem starts when *the three little pigs built their houses and the wolf comes and blows two of the houses down*. After that, *he can't blow down the house of bricks*. Next, *he comes down the chimney*. The problem is finally solved when *he falls into hot water*.

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FIGURE 2.27

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A Story Map

Title of Story _____

Characters _____

Setting _____

FIGURE 2.28
SkyLight Training and Publishing Inc.

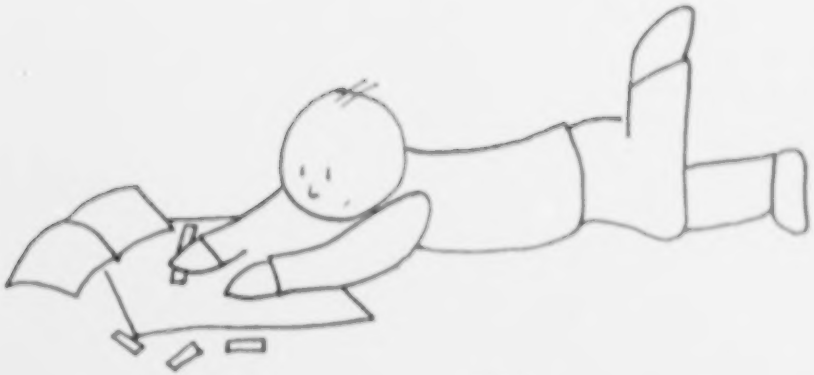
Spatial

DRAWING AND COLORING

When teachers make time for students to draw, trace, or color, they extend the reading event into something special and tap into students' spatial intelligence. The following are suggestions for teachers who want to incorporate drawing and coloring into their reading lessons:

- Choose a book students enjoy.
- Draw a portion of a picture that coincides with the book's illustrations.
- Read the book with students.
- Invite students to complete the drawing.
- Encourage students to refer to the book as necessary to finish the picture.

My Van (see figure 2.29) is a short text describing a van. After reading the story, students can draw and color the missing parts of the van.



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My Van

The text reads:

I like my van.
My van has doors.
My van has front lights.
My van has back lights.
My van has windows.
My van has wheels.
My van is green.
I like my van.

Draw in the missing parts.

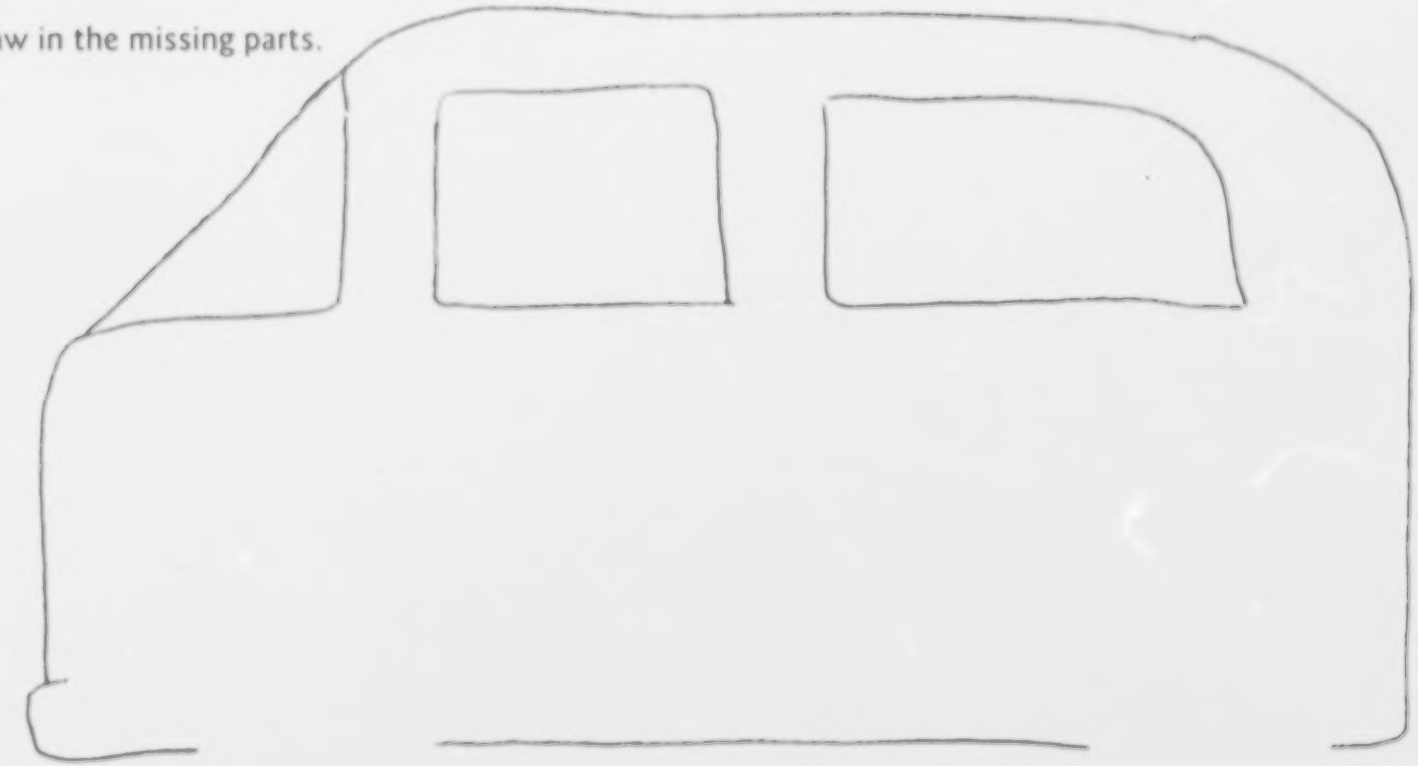

FIGURE 2.29
SkyLight Training and Publishing Inc.

PART III

Lesson Planning and Assessment

Now that many methods of using and developing the eight pathways to literacy have been introduced, teachers need ways to plan specific lessons. Part III provides forms and guides to facilitate planning decisions. Additionally, the assessment chapter includes an interest inventory to help teachers get acquainted with students. This part of the book also helps teachers determine their students' letter and word knowledge, their grasp of concepts about print, and their reading competencies.

Chapter 10 features a section titled Planning for Sara, which offers examples of beginning lessons that were tailored to a fictional student named Sara. Assessment records for this student are also included. Planning for Sara provides an example of an individualized lesson plan that was designed to build on the student's prior knowledge. The section serves as a model of this book's ideas in action and offers a concrete example for teachers to emulate.

Use the assessment information in Chapter 11 to plan for students' success by building on what they can already do. Use the concept of multiple intelligences pathways discussed throughout the book to build students' sense of control and confidence while giving them the gift of literacy.

Chapter 10

Lesson Planning

Just as students have different learning styles, teachers have different teaching styles. This chapter offers some suggestions for designing lessons to suit a wide variety of teaching styles.

Getting Started, outlines three different lesson plans teachers can adopt or modify to suit their needs. This chapter also discusses different types of materials to gather to enhance students' comprehension of the activities. Set the Stage for Learning helps teachers prepare an environment conducive to learning, and Begin the Lesson by Building Confidence offers some tips to encourage students as they progress. Finally, Plan for Sara is the plan in action. This section walks through creating a lesson, preparing an environment, and teaching skills to an example student—Sara.

GETTING STARTED

When creating lesson plans, teachers need to choose a format that suits their learning styles (see Figures 3.1, 3.2, and 3.3). There are three formats presented for lesson plans that offer some choice in meeting teacher and student needs. Teachers who like a sequential format may prefer the first plan (see Figure 3.1), while those who like a flexible sequence may prefer the second (see Figure 3.2) or third plan (see Figure 3.3). Those who like lines for writing but wish to vary sequence may prefer plan two.

Once teachers establish a format, they can review possible activities in each pathway section. As they get to know their students, they can choose activities that build on their strengths. Remember that it is important to assess students' literacy skills and learning styles within the first few lessons.

The next step is to gather materials. Teachers need to choose a wide selection of books for the various activities. Some of the other materials include 3- x 5-inch cards, notebooks, magnetic letters, markers, folders, and paper for making books.

Include the following in every lesson:

- Strategy work
- Fluent reading
- Writing a sentence or story
- Instructional level reading and alphabet work
- Listening
- Word and letter work
- Direct instruction and practice

There are several parts to include in lesson plans. The Critical Lesson Components (see Figure 3.4) map shows how these parts use all of the multiple intelligences. Teachers must also outline lesson goals to show what teachers do versus what learners do. Teachers can refer to the two examples for Lesson Goals (see Figures 3.5 and 3.6) and use them as guides when deciding what to include in lessons. Be sure to plan with the needs and goals of the students in mind. The procedures are only useful if the goals are met by using them.

Lesson Plan/Record

Child's Name: _____ Date: _____

Strategies	
Musical	
Intrapersonal	
Linguistic	
Interpersonal	
Exercise	
Environment	
Spatial	

FIGURE 3.1
SkyLight Training and Publishing Inc

Child's Name: _____ Date: _____

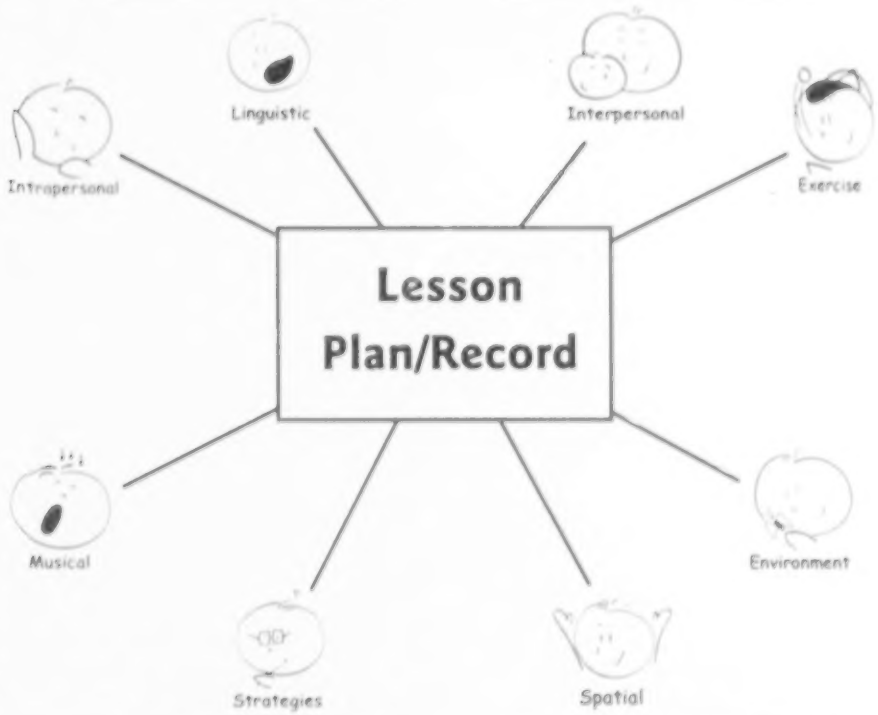

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FIGURE 3.2

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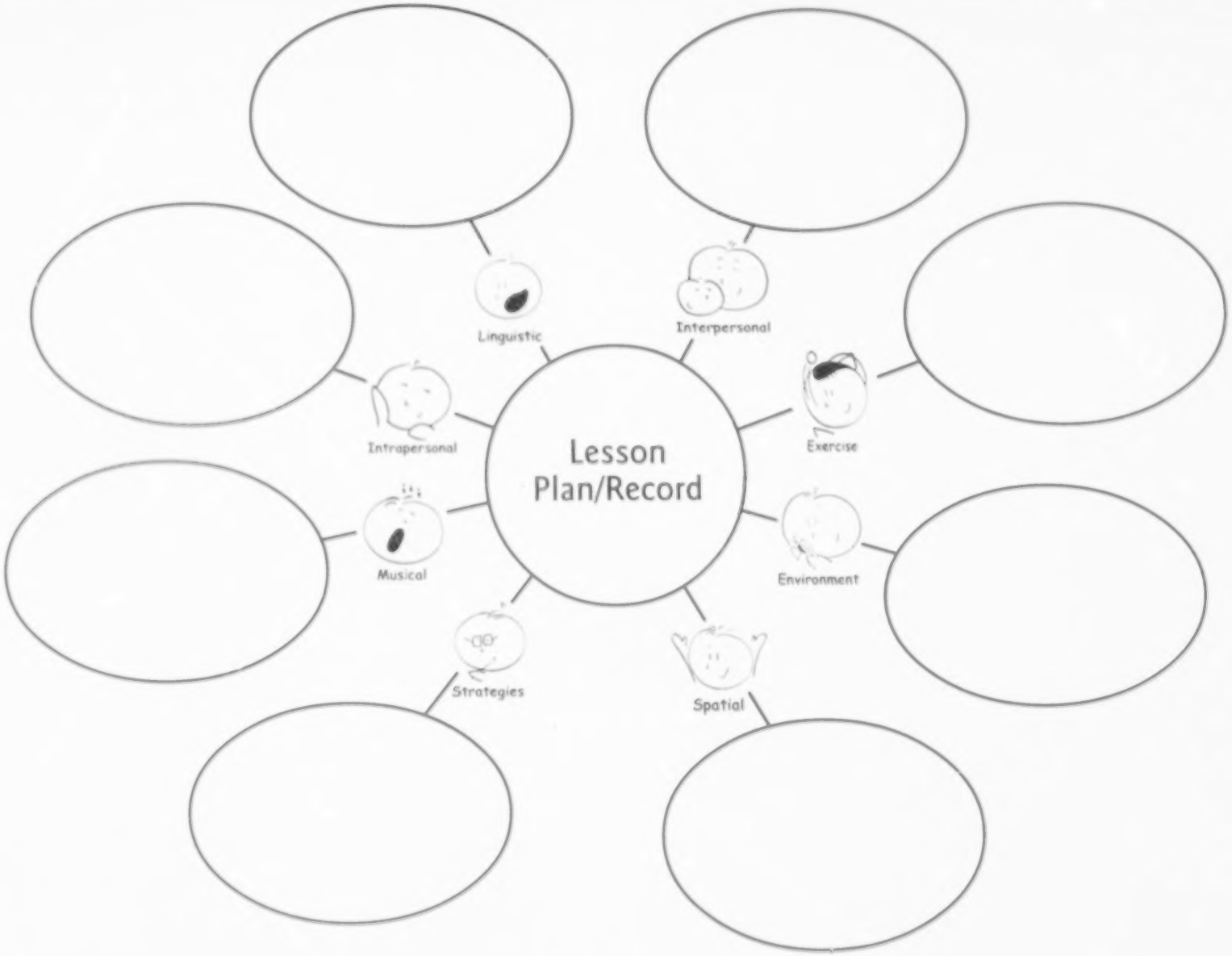

FIGURE 3.3
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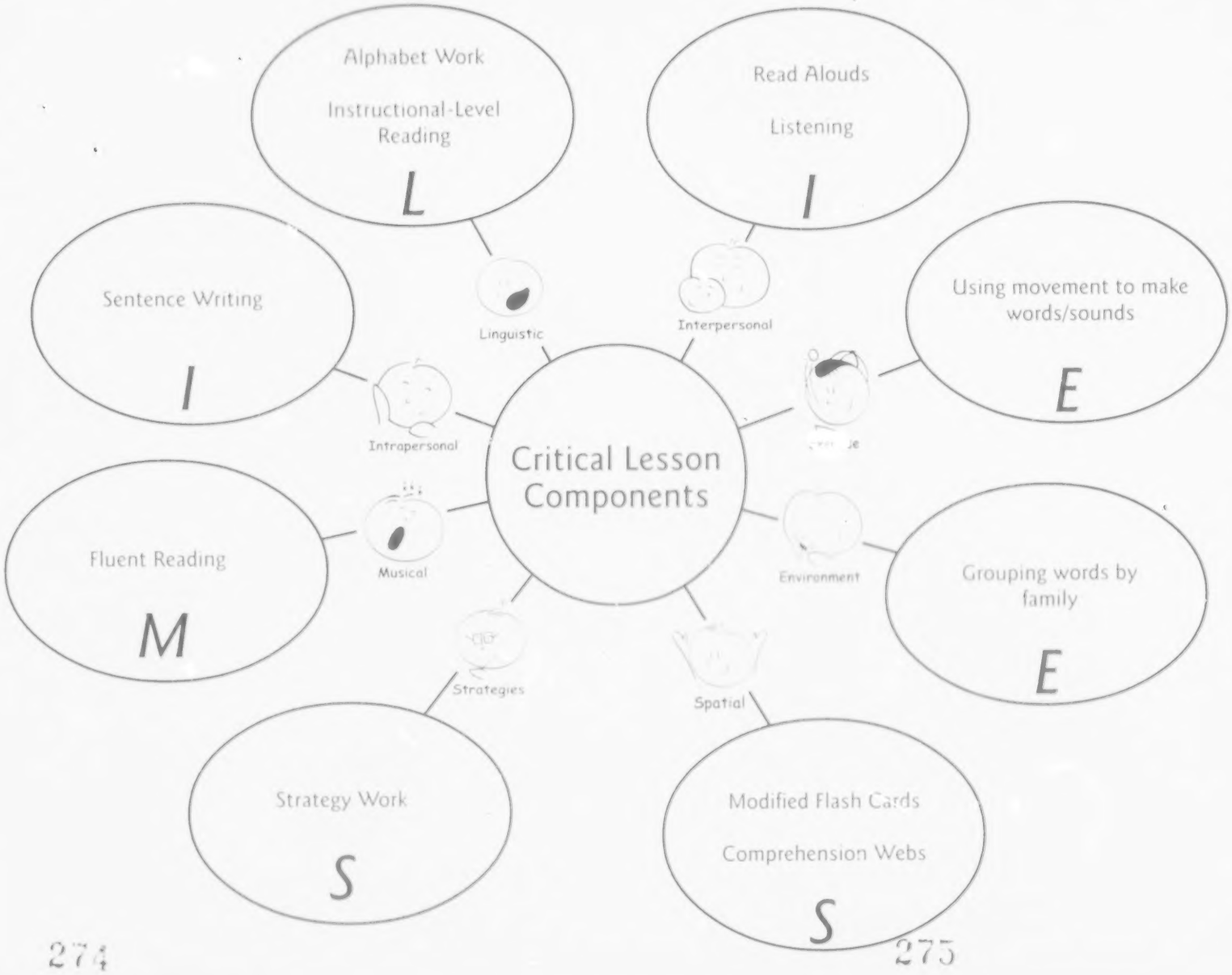

FIGURE 3.4
130 THE MULTIPLE INTELLIGENCES PATHWAYS TO LITERACY: MAKING SMILIES

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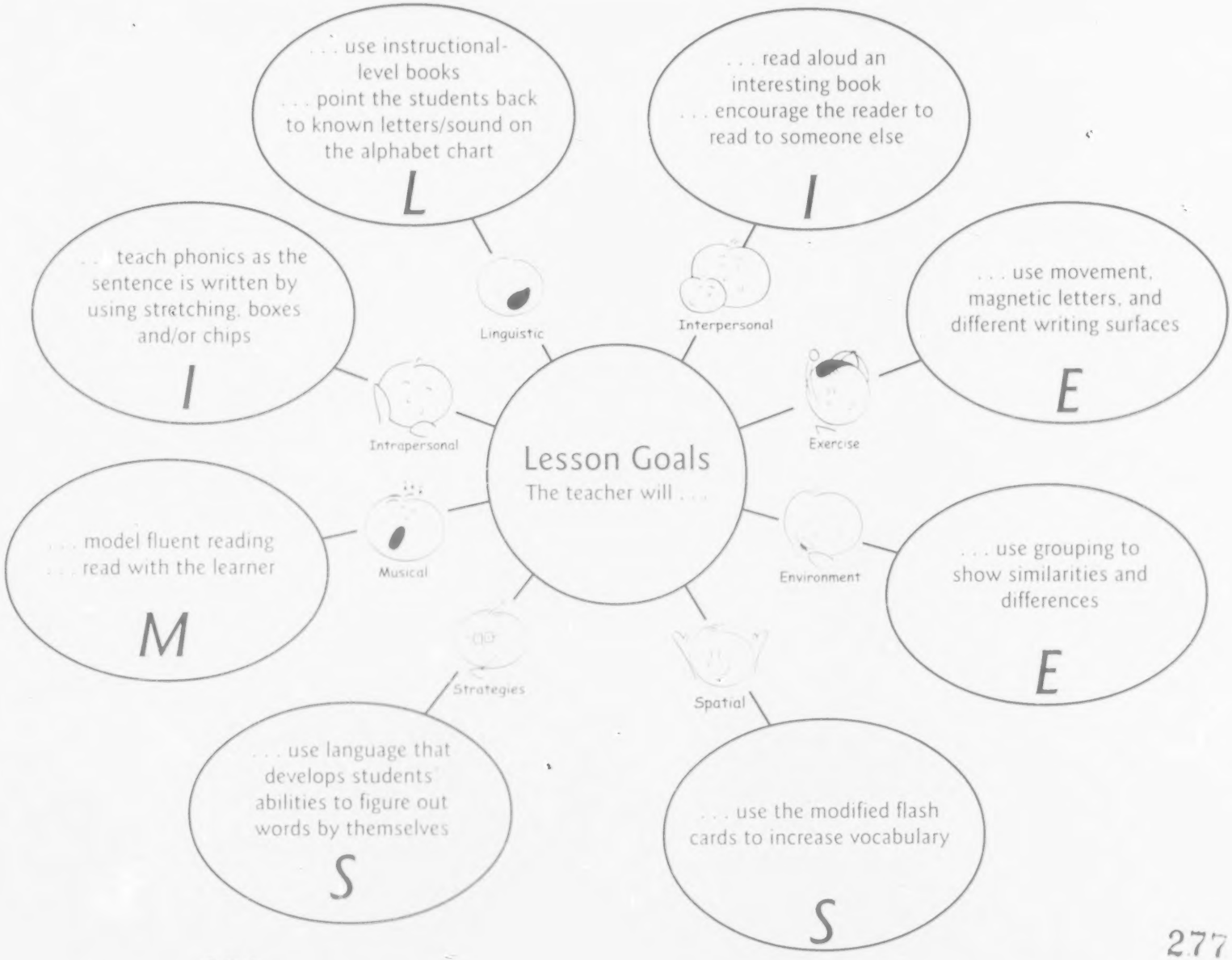

FIGURE 3.5
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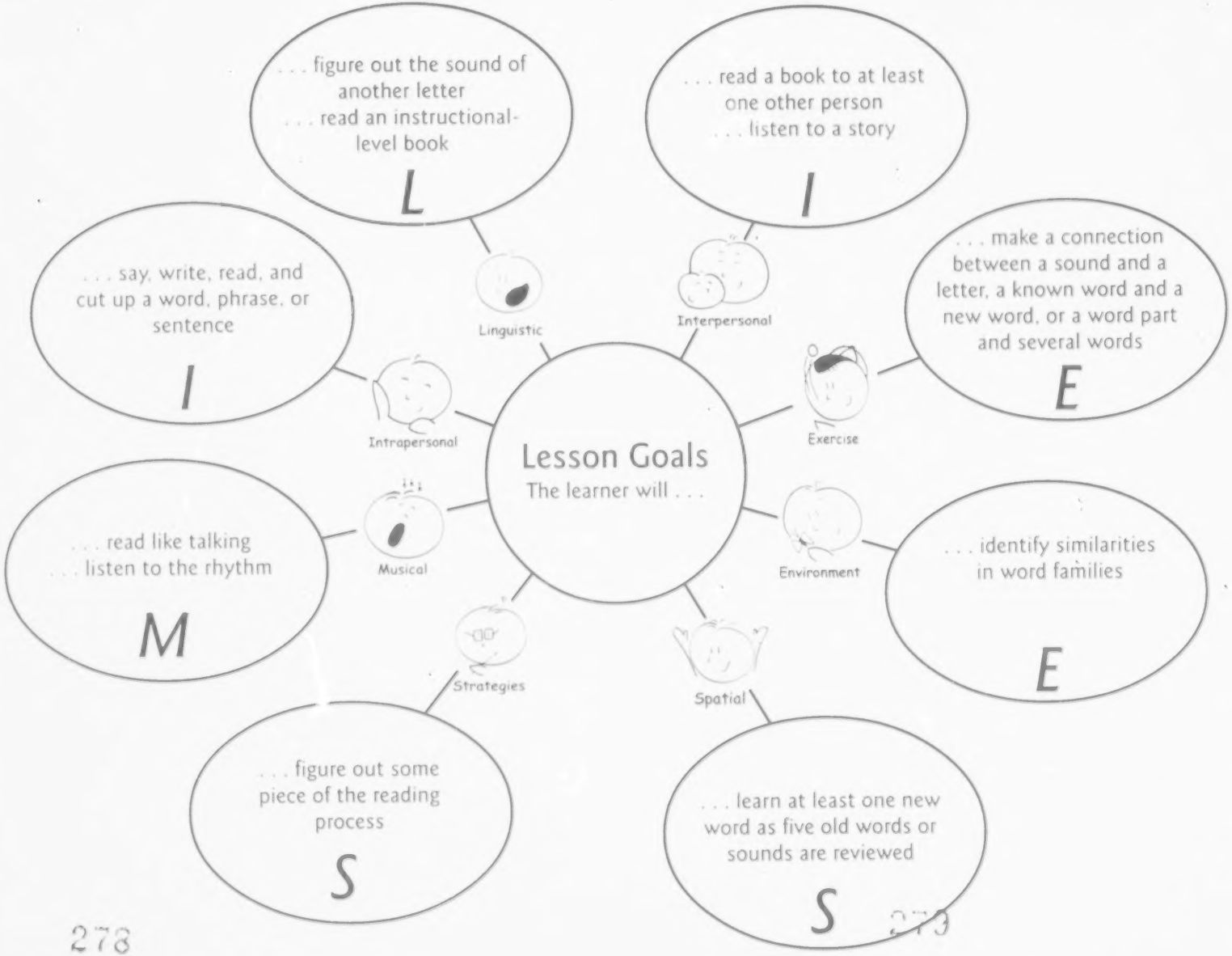

FIGURE 3.6

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SET THE STAGE FOR LEARNING

Thinking and feeling can't be separated. People have feelings when they think, and people's feelings influence how they think. When students feel good about learning activities and what they can do, they take in more and are willing to risk trying new things, which adds to their competency. When they are threatened, it narrows their range of attention and makes them less willing to try. They will not significantly succeed at new learning. They may even regress by discontinuing learning practices that they had previously performed well. A teacher must help students by providing an atmosphere of positive expectation and by accepting students' efforts and responses.

Passive behaviors must be replaced with active, engaged learning. Active learners exercise greater thought than passive learners, make more links between what they already know and new ideas, and develop more independence. Teachers must keep students' sense of control in mind when planning lessons (see Figure 3.7).

Feelings enhance learning in the following ways:

- Feelings and interests make a major difference in what students pay attention to, think about, and remember.
- Students learn better when they like their teachers and feel liked by their teachers.
- Students become confident when they believe they can learn and do expected tasks.

It is important for students to see what is positive about their partially correct attempts at reading or figuring out new words. Teachers need to accept approximations and to plan the appropriate time to teach the correct answers and responses. Teachers can set the stage for learning by helping students to make choices about topics that interest them. Setting the proper stage for learning is one way to help students become active, engaged learners.

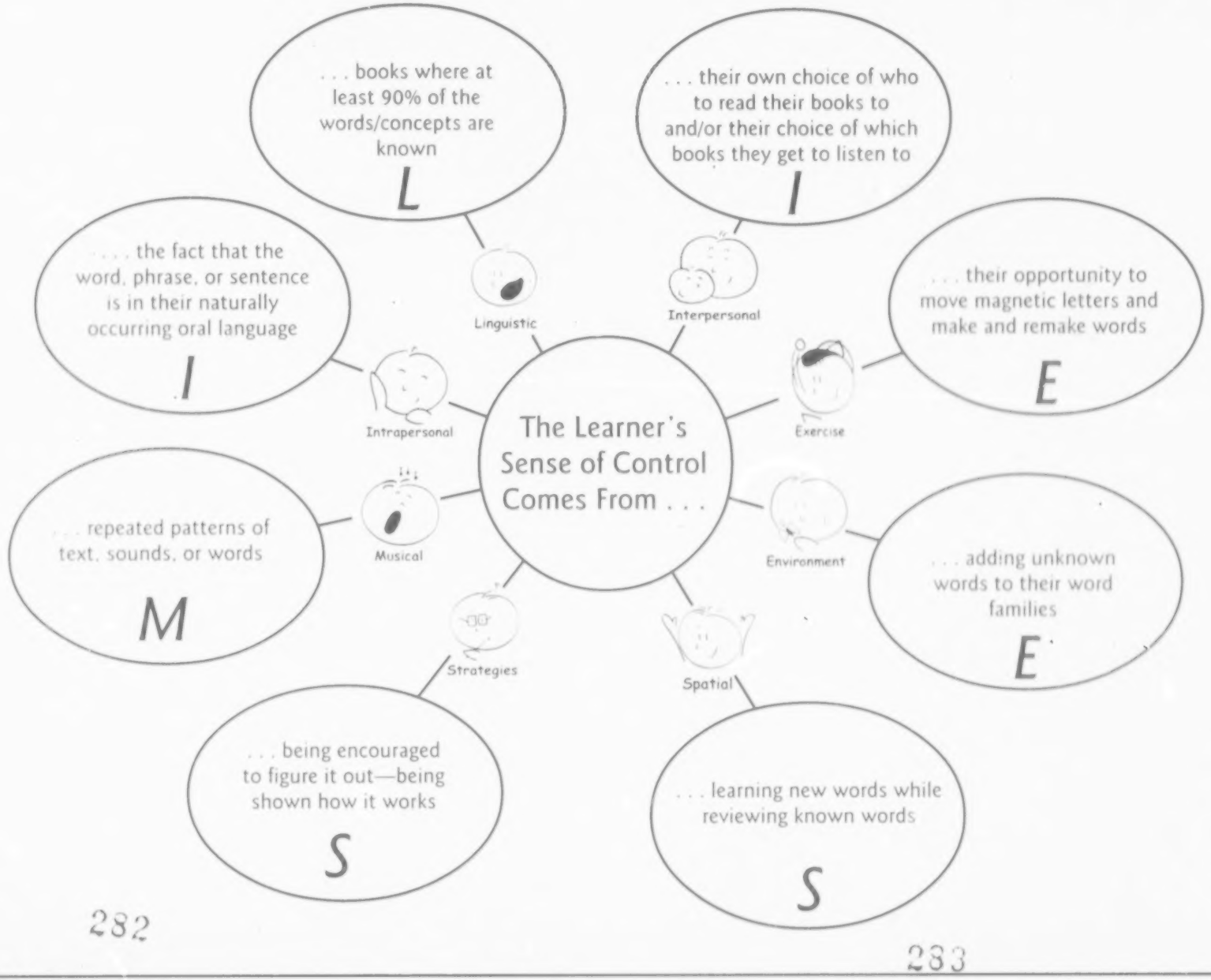

FIGURE 3.7

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BEGIN BY BUILDING CONFIDENCE

Start lessons by helping students to build confidence that they can learn to read and write. The following are some suggestions for how to do this:

- Assure students that their efforts make a difference in what they do; it's not just luck.
- Start with facts that students know and work them into lessons in ways that make them easy and automatic for students to use.
- Introduce unknown facts in the context of something known.

It is important for teachers to make learning unknown words so easy that students come to believe they can do it on their own.

- For beginners, teachers should use new little books that students can read alone after reading them with help during one or two sessions.
- Teachers can also encourage students to write little books using mostly the few letters or words that they know. Students don't have to know all of the words or letters, because teachers can help them write the unknown words. (See Musical Pathway and Interpersonal Pathway.) Even though students get help in writing unknown words, the ideas are the students' own.

REFERENCE:

Caine, R. N. and Caine, G., page 105

Believing that "I can learn" is necessary for me to be willing to try things.

PLAN FOR SARA

So, how do teachers put the lesson together? The following is an example using one particular student as a model. Teachers who wish to use the multiple intelligences pathways to literacy with groups may wish to work the activities into their own form of lesson planning. Many of the activities can be adapted to individual or group learning.

Sara is like any beginning reader who comes with some knowledge about reading. The teacher's task in the first few sessions is to do the following:

- Get acquainted and find out what she knows and likes.
- Find out her basic concepts about books and print.
- Find out her known words and letters for reading and for writing.

- If she is beyond the beginner level (that is, if she is able to read some type of meaningful text), find out her text-reading level (see Language Pathway).

Teachers can do this by using various checklists (see Assessment for a more detailed explanation of checklists). The teacher in this example recorded all this information (see Figures 3.8, 3.9, and 3.10).

Lesson Planning for Sara

As teachers plan lessons, they can use a list similar to the one in Figure 3.11 to help students use known facts to learn new facts.

Once the teacher gets to know Sara, the teacher examines Sara's records and makes a list of what she knows (see Figure 3.11). The list helps the teacher use what Sara already knows to make it easy to learn more.

Then the teacher can decide which activities are appropriate under each intelligence pathway (see Part II). The teacher needs to be flexible in the plan. Sequence isn't as important as making sure Sara is actually engaged in learning. The teacher uses the plan as both a plan of what to do and a record of what has occurred.

Lesson Plan 1 (see Figure 3.12) is a beginning lesson planned for Sara. It consists of practicing words and letters that she already knows, which were uncovered in her assessments. It also introduces her to a couple of easy activities that might be new for her: reading together from a new book and writing a sentence with some assistance. The teacher made it seem easy and comfortable for Sara.

Lesson Plan 2 (see Figure 3.13) reviews several of the words and letters Sara had in Lesson Plan 1. It then adds new words such as "like" and the partially known letters *e* and *s*, which she knew in the word "see." In this lesson, she rereads materials used in Lesson Plan 1.

Lesson Plan 15–25 (see Figure 3.14) illustrates a lesson that comes later in the program for this student. By this time, more strategies have been introduced and reviewed.

Basic Concepts About Books and Print

(Generally arranged in order of increasing complexity.)

Student's Name: *Sara*

- ✓ Can identify the front and back cover of a book.
- ☐ Knows that books have titles.
- ✓ Knows that the print on the page conveys the message.
- ✓ Knows where to start reading on the page.
- ☐ Knows to read from left to right for individual words and when reading across a line.
- ☐ Can make a return sweep down and to the left to start the next line.
- ☐ Knows about page-to-page progression, the left page before right.
- ☐ Knows the difference between a single word and a single letter.
- ☐ Can point at one word at a time as you read slowly (one-to-one match).
- ☐ Knows what is meant by the terms "first/beginning" and "last/end."
- ✓ Can identify some letters by name and/or sound.
- ☐ Is beginning to understand the difference between lower and upper case letters.
- ☐ May notice basic punctuation marks and has possibly inquired about them.

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FIGURE 3.8
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Letter Identification Record

Student's Name: *Sara* Date: *Sept. 11, 1998*

	Name	Sound	Word	Error		Name	Sound	Word	Error
a					A				
d					D				
g					G				
j	✔	✔			J				
m					M				
p	✔				P				
s					S				
v					V				
y	✔				Y				
b	✔	✔			B				
e					E				
h	✔				H				
k					K				
n					N				
q					Q				
t					T				
w	✔				W				
z	✔	✔			Z				
c					C				
f					F				
i	✔				I				
l	✔				L				
o	✔				O				
r					R				
u	✔				U				
x	✔				X				

FIGURE 3.9

SkyLight Training and Publishing Inc.

Word Identification Check

Student's Name: *Sara* Date: *Sept. 12, 1998*

Ask the student to read the practice word "cat." If the student gets the word correct, offer praise. If the student misses the word, tell the student the word and have the student repeat it. Then ask the student to read the other words.

Record responses as follows:

✓ cat = correct
• cat = incorrect response
cat come = substitution
cat c-a-t = sounded out the word

Practice Word: cat

• a	• me
• am	• my
• and	• on
• at	• in
• come	✓ see
• go	✓ the
• here	• this
• I	• to
• is	• up
• it	• we
• like	• yes
• look	• no

Say to the student: "Do you know any other words?" (their name, for example)

Observations: Record the other known words on the Known Words chart. The words on this list occur very frequently in all reading and should be taught early in a student's reading program.

FIGURE 3.10
SkyLight Training and Publishing Inc.

Sara's List of Knowns

List of Known Items and Ways Sara Works on Print

Known Concepts About Print

Front of book
Print carries the message
Pictures match story/words
Where to start reading on page
Identifies some letters

Known Letters

j p w z i l o u x y b h

Known Words

Sara (name of child), see, the

Known Sounds

j b z

Needed Concepts About Print

Print conveys exact message
L - R direction for reading
Return sweep for next line
Word/letter concepts
Upper/lower case letter differences
Punctuation

Working on Print

Uses picture cues to "read" patterns
Matches 1:1 on lines of 3 words
Doesn't use letter sounds to figure out words

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FIGURE 3.11
140 THE MULTIPLE INTELLIGENCES PATHWAYS TO LITERACY MAKING SMILIE'S

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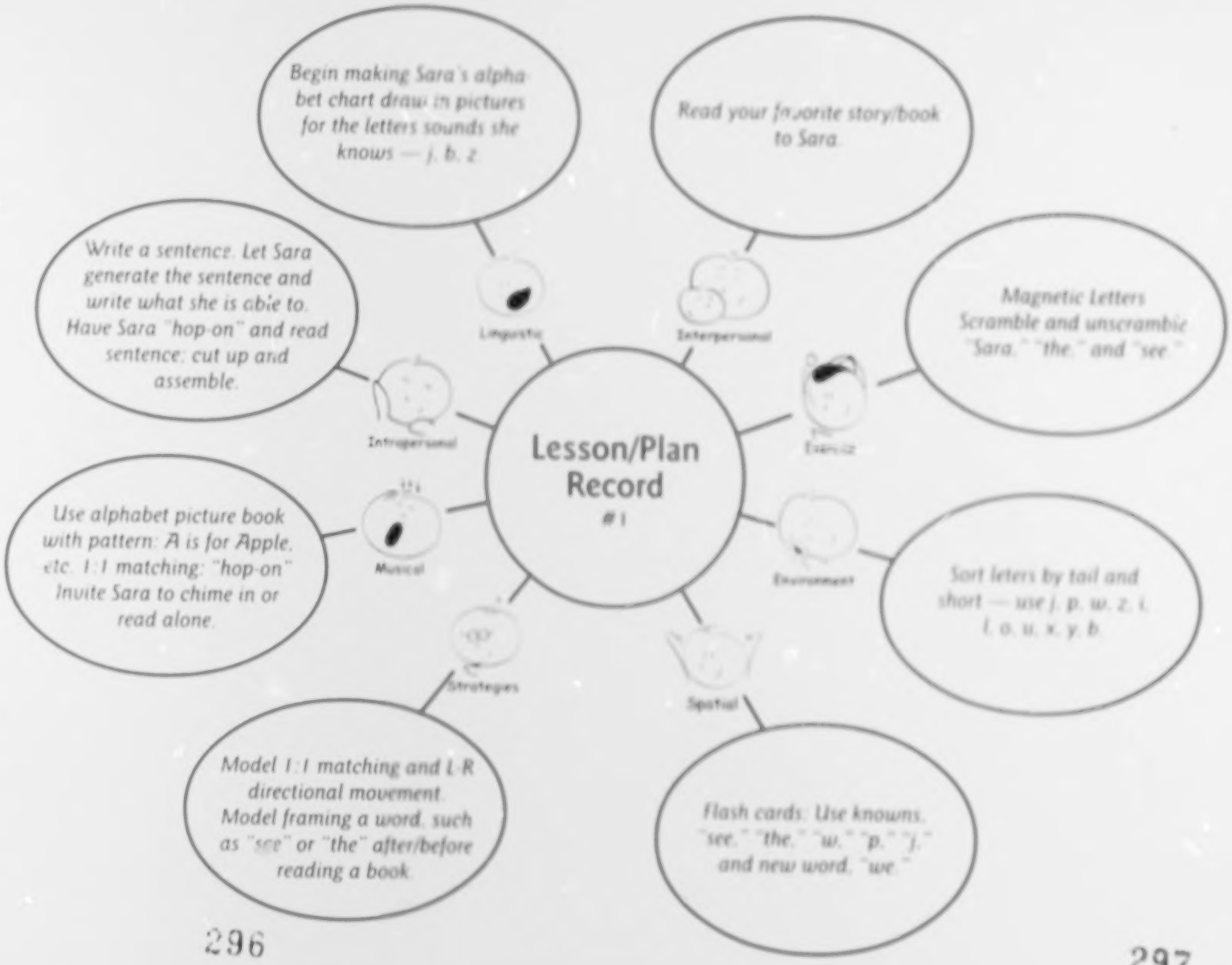

FIGURE 3.12
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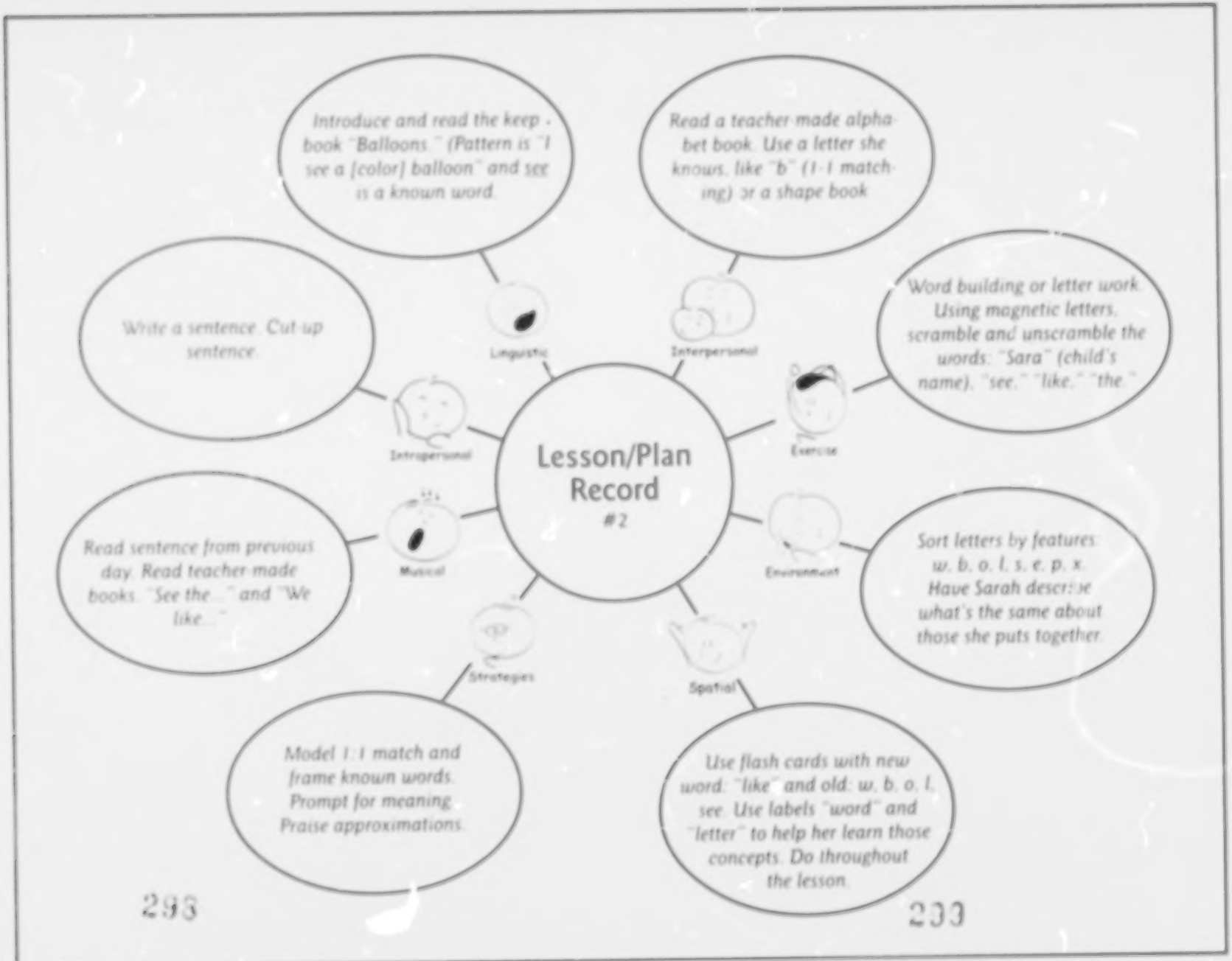

FIGURE 3.13
142 THE MULTIPLE INTELLIGENCES PATHWAYS TO LITERACY: MAKING SMILIE'S

SkyLight Training and Publishing Inc

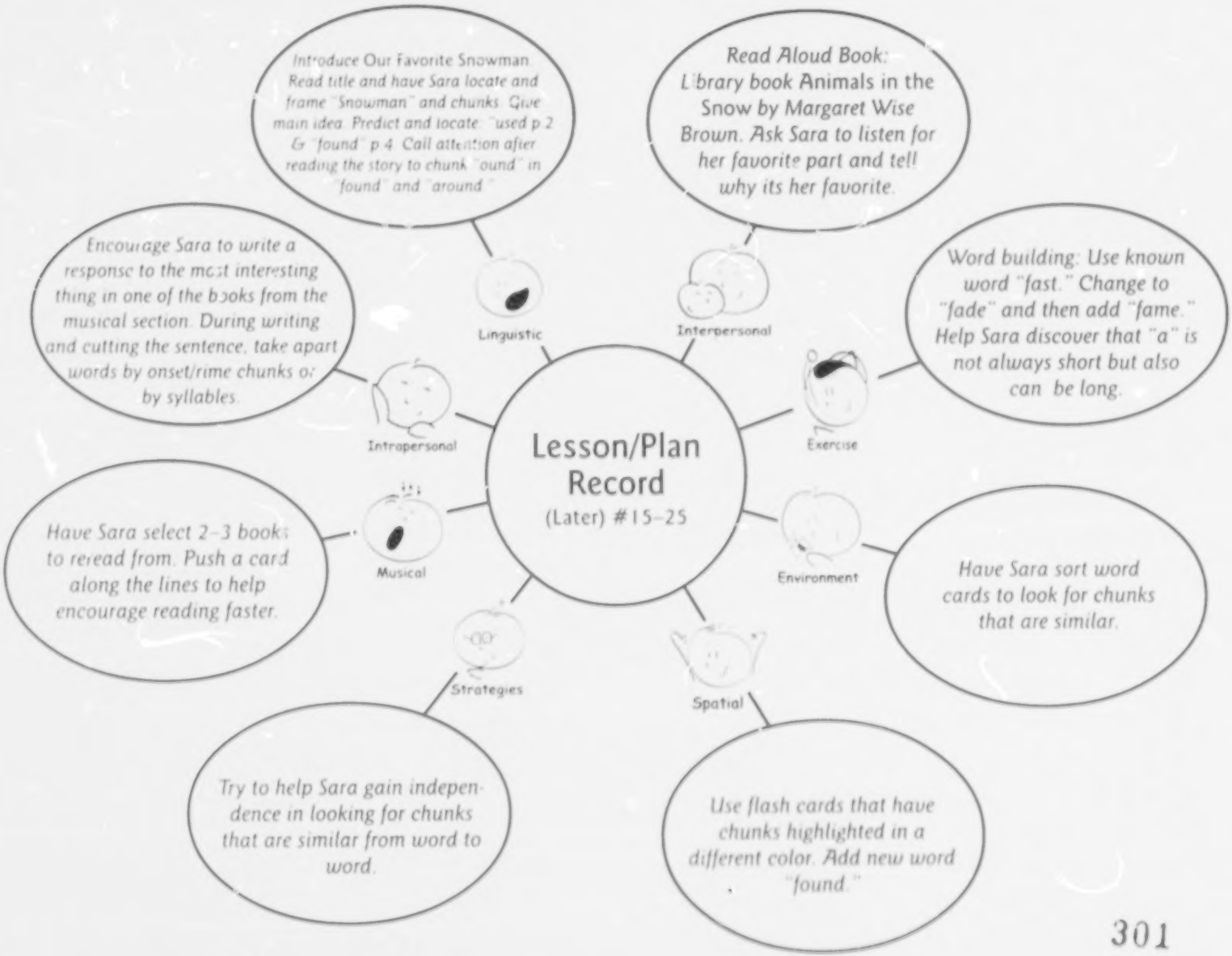

FIGURE 3.14
SkyLight Training and Publishing Inc.

SMILIE'S

Chapter 11

Assessment

ASSESSMENT AND RECORD KEEPING

Assessment of students' literacy levels is necessary at the beginning of the lesson to establish a baseline to work from. This chapter provides several suggestions for assessing and recording students' abilities. Teachers can use many of these forms as they are, or they can adapt them to suit their students.

Keeping records helps teachers plan and provides valuable information for parents.

The first section, The First Few Lessons, details some techniques teachers can use to find out what their students already know. This helps teachers assess what skills they need to cover in their lessons. Daily Forms for Teacher Planning offers two forms for recording students' known words and books read. These forms help teachers track their students' abilities on a daily basis. Teachers can then use this information to adjust their teaching and to provide feedback to the students and their parents. Finally, the last section, Checklists for Occasional Use, outlines ways for teachers to assess their students' overall skill development.

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THE FIRST FEW LESSONS

Use the following activities in the first few lessons:

- Interest Inventory
- Concepts About Print
- Letter Identification
- Word Identification

Interest Inventory

Teachers can use the Interest Inventory (see Figure 3.15) to help get acquainted with students. This gives teachers some information that can help them link new learning to what students already know. Knowing students' interests helps teachers select the right books and suggests writing topics that will motivate students.

Concepts About Print

Teachers need to know what basic reading behaviors and concepts students know and what they lack. If students do not know basic terms like the difference between a letter and a word, or they think the first letter is on the right and the last letter is on the left, then they have a hard time understanding instructions and benefiting from reading practice. Teachers can use Basic Concepts About Books and Print (see Figure 3.16) or Directions for Assessment for Concepts About Books and Print (see Figure 3.17) to assess students' basic knowledge.

Letter Identification

While it is not necessary to know lots of letters to begin reading little books, it is vital to establish letter knowledge during the process of learning to read. Teachers can use the Letter Identification Check Sheet (see Figure 3.18) and the Letter Identification Record (see Figure 3.19) to monitor students' grasp of letter knowledge. In earliest lessons, teachers can have students work on known letters to build confidence and make that knowledge more automatic. Then students can extend that knowledge to new letters.

Interest Inventory

What you like to do in your free time?

What are your favorite games?

What are your favorite places to visit?

If you had an opportunity to choose something you are not studying in school what would be your choice?

What are some of your favorite stories?

Who tells you stories?

How often do you read stories that interest you?

FIGURE 3.15
SkyLight Training and Publishing Inc

Basic Concepts About Books and Print

(Generally arranged in order of increasing complexity.)

Student's Name: _____

- ❑ Can identify the front and back cover of a book.
- ❑ Knows that books have titles.
- ❑ Knows that the print on the page conveys the message.
- ❑ Knows where to start reading on the page.
- ❑ Knows to read from left to right for individual words and when reading across a line.
- ❑ Can make a return sweep down and to the left to start the next line.
- ❑ Knows about page-to-page progression, the left page before right.
- ❑ Knows the difference between a single word and a single letter.
- ❑ Can point at one word at a time as you read slowly (one-to-one match).
- ❑ Knows what is meant by the terms "first/beginning" and "last/end."
- ❑ Can identify some letters by name and/or sound.
- ❑ Is beginning to understand the difference between lower and upper case letters.
- ❑ May notice basic punctuation marks and has possibly inquired about them.

FIGURE 3.16

SkyLight Training and Publishing Inc.

Directions for Assessment for Concepts About Books and Print

As you go through the book, work with the following questions and tasks. Make notes about the responses and behaviors. As you begin, say to the student, "We're going to share a story, and I'd like you to help me."

Front of Book: Hold the book at the spine, hand it to the student, and say, "Show me the front of the book."

Title: Ask, "Show me the title of the book. Why does a book have a title?"

Print Conveys Message: Open to a place in the book that has both print and pictures. Say, "Please show me where to start reading." If the answer doesn't indicate print ask, "Which part of what we see here helps us read about the story?"

Where to Start Reading on the Page: Turn to another place in the book. Say, "Please show me where to start reading."

Reading Direction: Continuing on same page as the above item, say, "Show me which way I go."

Return Sweep, Down & then Left to Right: Continuing, ask, "Where do I go after that?"

Page Progression: Continuing, ask, "Which page should we read next?"

Concepts of Word & Letters: Have the student show you one word on a page that has one line of print. Give the student two 3 x 5-inch cards and show how they can be used as doors to open and shut along a line of print. Then ask the child to show: one word, two words, one letter, two letters.

Finger Pointing One-to-One Match: On a page with one line of print and another page with two lines of print, say, "You point to the words while I read."

Knows Terms First and Last: Say, "Please show me the first part of the story. Please show me the last part of the story."

Knows Terms Beginning and End: Say, "Please show me the beginning of the book (or page). Please show me the end of the book (or page)."

Can Identify Some Letters by Name & Sound: (Use the Letter Identification Checklist). Also ask, "Do you know some of the letters on this page?" If the student says yes, have him/her name the letters. Also ask, "Do you know the sounds for some of the letters on this page?" If the student says yes, have him/her tell you the sound for the letter/s.

Concept of Upper and Lower Case Letters: Find a page that has both an upper case and a lower case letter of the same letter on the same page. For example, "Big birds fly" has both an upper and lower case of the letter *B*. Then say, "Here is an upper case letter. Can you find a lower case letter like it?" If the child seems unsure, reword the question using terms "capital" and "lower case" or "big letter" and "small letter." Make a note of which terms the student understands. You could also ask the student to find an upper case and lower case match on the Letter Identification Check Sheet. There are at least two kinds of associations here: (1) Terms for the two kinds of letters; and (2) The association between two forms of the same letter.

Punctuation Marks: Point to a period and ask, "What is this called or what is it for?" Point to a comma and ask, "What is this called or what is it for?" Continue for quotation marks and for the exclamation point.

FIGURE 3.17
SkyLight Training and Publishing Inc

Letter Identification Check Sheet

(Place check sheet in front of student, covering all but one row with a piece of paper. Ask the student to name the letter, identify the sound it makes, and think of a word with the sound in it. Record results on the Letter Identification Record.)

a	d	g	j	m	p
s	v	y	b	e	h
k	n	q	t	w	z
c	f	i	l	o	r
u	x	a	g	A	D
G	J	M	P	S	V
y	B	E	H	K	N
Q	T	W	Z	C	F
I	L	O	R	U	X

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FIGURE 3.10
150 THE MULTIPLE INTELLIGENCES PATHWAYS TO LITERACY MAKING SMILE S

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Letter Identification Record

Student's Name: _____ Date: _____

	Name	Sound	Word	Error		Name	Sound	Word	Error
a					A				
d					D				
g					G				
j					J				
m					M				
p					P				
s					S				
v					V				
y					Y				
b					B				
e					E				
h					H				
k					K				
n					N				
q					Q				
t					T				
w					W				
z					Z				
c					C				
f					F				
i					I				
l					L				
o					O				
r					R				
u					U				
x					X				

FIGURE 3-19
SkyLight Training and Publishing Inc.

SMILIE²S

Word Identification Check

This basic word list includes twenty-four of the earliest words students need to learn during early reading lessons. It is important to observe what kinds of attempts students make for words they do not know, as well as to monitor students' progress with words. Teachers can place the Practice Word sheet (see Figure 3.20) in front of the student. Then the teacher can record the student's responses on the Word Identification Check (see Figure 3.21). For students who are more advanced, teachers need to locate other lists at their level.

DAILY FORMS FOR TEACHER PLANNING

Teachers can use the following forms daily:

- Known Words
- Books Read

Known Words

The Known Words chart (see Figure 3.22) provides a place to record students' accumulating knowledge of words and letters. Use a code to show which words are known for writing and which ones are known for reading. Refer to the list when helping students make connections with known words to help figure out new words. Work to help the students learn basic words both for reading and writing.

Books Read Independently

The Books Read Independently list (see Figure 3.23) serves as a record to show students how much they have accomplished. Also, if teachers write in the dates each time books are read and reread, they can monitor the variety of books that students use and can see what types of books are students' favorites.

Practice Word

(Place practice word in front of student.)

Practice Word: _____

a	me
am	my
and	on
at	in
come	see
go	the
here	this
I	to
is	up
it	we
like	yes
look	no

FIGURE 3.20
SkyLight Training and Publishing Inc.

Word Identification Check

Student's Name: _____ Date: _____

Ask the student to read the practice word. If the student gets the word correct, offer praise. If the student misses the word, tell the student the word and have the student repeat it. Then ask the student to read the others words.

Record responses as follows:

✓ = correct
• = incorrect response

Practice Word: _____

a	me
am	my
and	on
at	in
come	see
go	the
here	this
I	to
is	up
it	we
like	yes
look	no

Say to the student: "Do you know any other words?" (their name, for example)

Observations: Record the other known words on the Known Words chart. The words on this list occur very frequently in all reading and should be taught early in a student's reading program.

320

321

FIGURE 3.21

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Known Words

Child's Name _____

A	B	C	D	E	F	G
H	I	J	K	L	M	N
O	P	Q	R	S	T	U
V	W	X	Y	Z	endings, families, chunks	

FIGURE 3.22
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Books Read Independently

Child's Name _____

Date	Title	Level

324 325

FIGURE 3.23

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CHECKLISTS FOR OCCASIONAL USE

Use the following periodically:

- Literacy Competencies
- Problem Solving Performance Checklist

The Literacy Competencies checklist (see Figure 3.24) and the Problem-Solving Performance Checklist (see Figure 3.25) help teachers assess and record students' progress over time. The lists describe the types of early reading and writing behaviors that strategic readers and writers need to develop. Teachers can use reading competencies and any of the appropriate initial testing pieces (Letter Identification, Word Identification, Known Words) at the end of a lesson.

Literacy Competencies

Use this checklist to assess the child's progress.

Fluency: The student

____ 3. Reads long phrases with large stretches of fluency and expression.
____ 2. Reads short phrases with stretches of fluency, but frequently rereads for comprehension.
____ 1. Reads one word at a time.

Strategy Development: The student

____ 4. Uses problem-solving strategies with considerable independence.
____ 3. With teacher's assistance, uses meaning, grammar, and print cues.
____ 2. Uses one-to-one matching.
____ 1. Uses pattern of story to "read" invented story.

Phonics: The student

____ 4. Uses chunks, including vowel sounds, to unlock words while reading and is able to study words to learn new chunks independently.
____ 3. Uses consonants and some vowels to unlock words while reading and is increasing the skill of solving words by checking letter sounds.
____ 2. Names letters and sounds and uses some easy-to-hear consonant sounds to check his or her attempts at words.
____ 1. Shows beginning grasp of the idea that letters stand for sounds.

Confidence/Enjoyment: The student

____ 3. Initiates reading and discussion.
____ 2. Responds to student's suggestions and discussion.
____ 1. Shows no interest in reading or is reluctant to get involved.

Writing Sentences/Stories: The student

____ 4. Independently composes and writes most of story appropriate to grade level.
____ 3. Composes and writes about half of a sentence/story without assistance.
____ 2. Composes sentence(s) and writes some easy-to-hear sounds and known words.
____ 1. Composes a sentence with help and writes a few known letters/words.

328 329

FIGURE 3.24

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Problem-Solving Performance Checklist

Student's Name: _____ Date: _____

Type of Problem-Solving	Hardly Ever	Sometimes	Nearly Always
One-to-one matching			
Consistently uses known words (is, to, the, my, and)			
Checks to see whether what he or she is reading is correct or incorrect			
Checks to see that the meaning fits and the print matches for the attempted word			
Says the word again to check to see if it is correct			
Successfully corrects errors without a prompt from the tutor			
Rereads phrases to tie together meaning and expression			

FIGURE 3.25
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There are
one-story intellects,
two-story intellects, and three-story
intellects with skylights. All fact collectors, who
have no aim beyond their facts, are one-story men. Two-story men
compare, reason, generalize, using the labors of the fact collectors as
well as their own. Three-story men idealize, imagine,
predict—their best illumination comes from
above, through the skylight.

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Holmes

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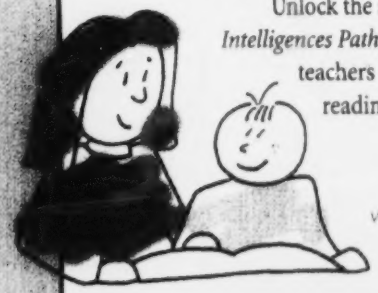

Freed and Moon's book is a wonderful addition to the cause of literacy in our country.

—Thomas Armstrong

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Shirley is a Professor of Teacher Education at Andrews University. Her past experience as an elementary and secondary teacher and service as a reading center director and board member of the local literacy council has given Shirley extensive experience in the development of successful reading skills. Shirley is the author of numerous published works, including *Meaning-Making By Expert Comprehenders* and *Active Teaching and Learning*.

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